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MOVING PICTURE

Index p-868

World

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CHALMERS

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Jan 22



JESSE L. LASKY PRESENTS

William deMille's

PRODUCTION OF EDWARD KNOBLOCK'S

"The Lost Romance"

with Conrad Nagel, Lois Wilson and Jack Holt

"In charm of story, beauty of settings, and quality of acting, it is without doubt the finest thing William DeMille has ever done."
—New York Telegram.

Scenario by Olga Printzlau

A Paramount Picture

Published by CHALMERS PUBLISHING COMPANY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. \$3 a year.

516 FIFTH AVENUE, NEW YORK CITY

WESTERN FEATURE PRODUCTIONS INC.



Announcing
A NEW SERIES
OF
THRILLING WESTERN
SUPER-FEATURES

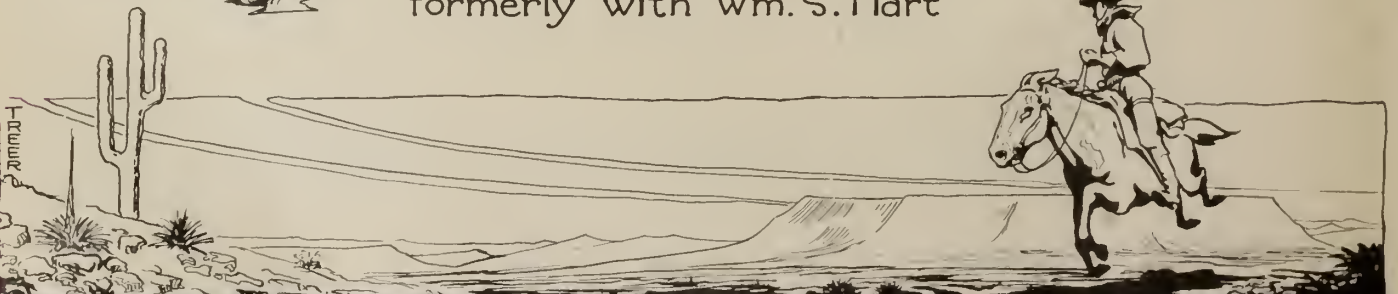
Starring the Western idol —

**William "Bill"
Fairbanks**

GRIPPING STORIES
full of
PEP and ACTION



Now producing — under
DIRECTION OF W. HUGHES CURRAN
formerly with Wm. S. Hart



Executive Offices 5544 Hollywood Blvd. Hollywood Cal.



"**D**ECEPTION" has just opened at the Colonial, in Boston.

On the opening day it did the largest business ever achieved by a motion picture in that city.

Among the criticisms were these:

"Sets a new standard for grandeur and magnificence. I am sure that Boston's verdict will agree with New York's: dramatically and artistically astounding."

Boston American.

"All the characters stand before us, not as historical figures, but as human beings. Lubitsch maintains his artistry to the last flicker."

Boston Transcript.

(In a half page article.)

In New York "Deception" has been held over for a *fourth* week at the Rivoli. No picture in history has ever before run there for more than *two weeks*.

All these facts are indisputable evidence that "Deception" is the greatest money-maker in history.

ADOLPH ZUKOR
& PRESENTS

"DECEPTION"

Directed by Ernest Lubitsch

*A Paramount
Picture*





Jesse L. Lasky presents
**GLORIA
Swanson**
in Elinor Glyn's
**"The Great
Moment"**

AT last! Gloria Swanson's
first starring vehicle.

After her triumphs in Cecil
B. DeMille's productions, her
name has an inestimable box-
office value.

Couple that with the box-
office value of Elinor Glyn,
famed author of "Three
Weeks" — who worked with
the director throughout the
production.

It will be a Great Moment
for your bank account when
you show it!

Scenario by Monte M. Katterjohn
Directed by Sam Wood

A Paramount Picture



FAMOUS PLAYERS-LASKY CORPORATION





UNITED ARTISTS
CORPORATION

presents

"CARNIVAL"

with

MATHESON LANG

A
HARLEY KNOLES
PRODUCTION



"Carnival" is a tremendous drama of today, its action laid in Venice at Carnival time. Harley Knoles, the producer, took with him an American technical staff, actually went to Venice for the filming of the picture and has secured the most exquisite Venetian scenes imaginable.

The cast, headed by Matheson Lang, the foremost Shakesperian actor on the English stage, is splendid throughout and United Artists Corporation feels that "Carnival" will take its place among the finest offerings of the year.

For the great multitudes of picture-goers, who are constantly seeking something different, new faces, new settings, new locations and new thrills, "Carnival" will be a sensation.



NOW
BOOKING

UNITED ARTISTS
CORPORATION

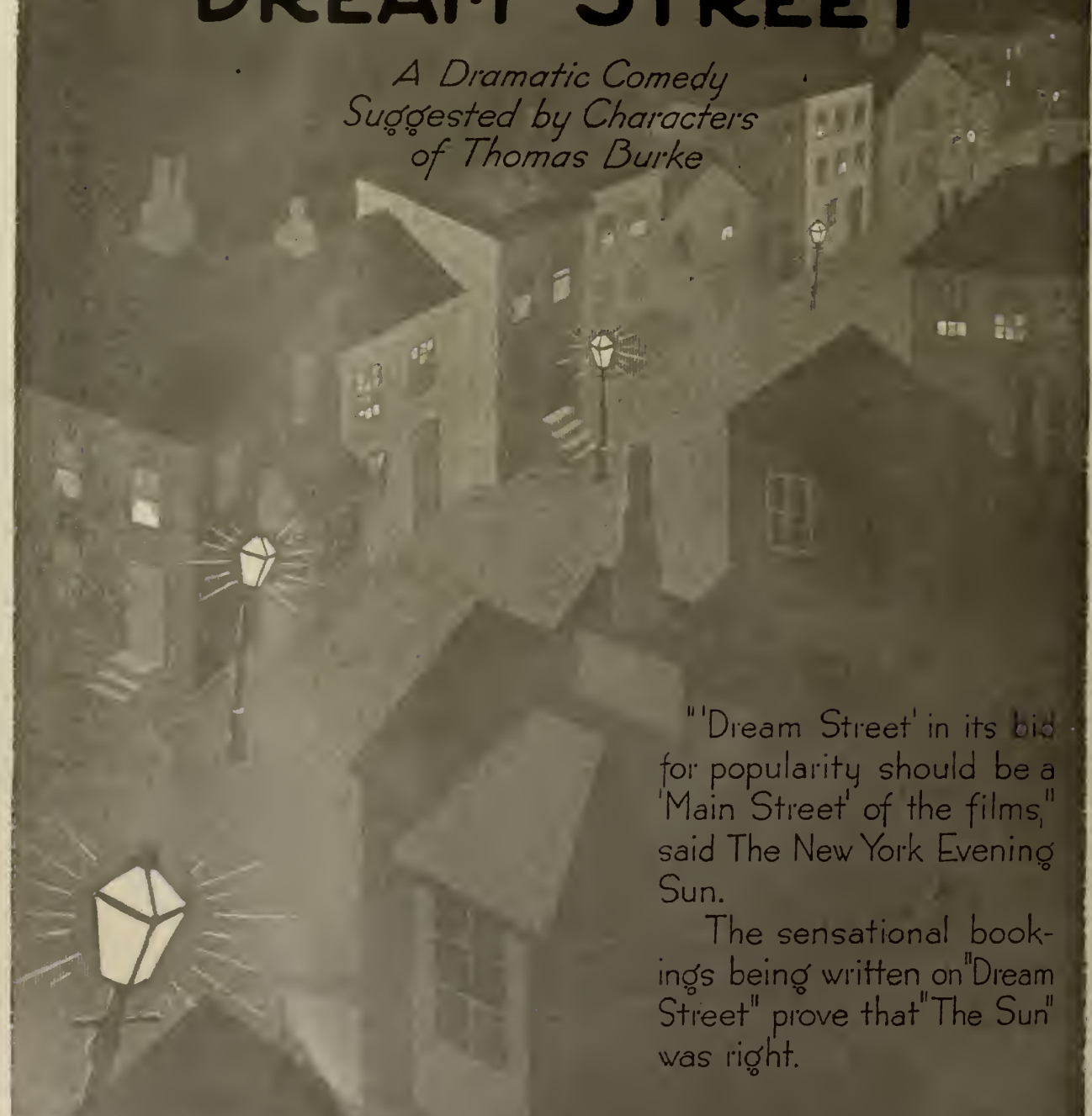
MARY PICKFORD • CHARLIE CHAPLIN
DOUGLAS FAIRBANKS • D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

DAVID WARK GRIFFITH'S

new picture

"DREAM STREET"

*A Dramatic Comedy
Suggested by Characters
of Thomas Burke*



"Dream Street" in its bid for popularity should be a 'Main Street' of the films," said The New York Evening Sun.

The sensational bookings being written on "Dream Street" prove that "The Sun" was right.

UNITED ARTISTS CORPORATION

MARY PICKFORD • CHARLIE CHAPLIN • DOUGLAS FAIRBANKS • D.W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

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Day Letter	Blue	Day Letter	Blue
Night Message	Blue	Night Message	Blue
Night Letter	Blue	Night Letter	Blue

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE PRESIDENT

RECEIVED AT 225 WEST 520 STREET, NEW YORK CITY

22377 FDS 55
 HY BOSTON MASS 229P MAY 19 1921
 HIRAM ABRAMS
 UNITED ARTISTS CORPN 729-7TH AVE NEWYORK NY
 AM PLAYING THROUGH THE BACK DOOR DAY AND DATE IN MODERN
 BEACON AND PARK STOP BIG CROWD WAITING OUTSIDE ALL THE
 TIME BUT I CANT GET EM IN STOP THE PEOPLE INSIDE WONT GO
 OUT STOP THEY ALL WANT TO STAY AND SEE IT TWICE STOP HAVE
 A HEART DONT MAKE EM SO GOOD
 JAKE LOURIE 3P

1592BU 25 4 EXTRA NL
 1921 MAY 17 PM 9 45
 HIRAM ABRAMS
 UNITED ARTISTS CORPN 729-7TH AVE NEWYORK NY
 THROUGH THE BACK DOOR IS THE FINEST MARY PICKFORD
 PRODUCTION SINCE DADDY LONGLEGS STOP THE BOX OFFICE
 CONFIRMS OUR OWN OPINION
 SHEA AMUSEMENT CO BY HAROLD S FRANKLIN.



From Coast
 to Coast -
MARY PICKFORD'S
new picture
"THROUGH THE BACK DOOR"
is a triumph!

Direction by Jack Pickford
 and Alfred E. Green
 Scenario by Marion Fairfax
 Photography by Charles Rusbe

CLASS OF SERVICE SYMBOL		CLASS OF SERVICE SYMBOL	
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WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE PRESIDENT

RECEIVED AT 225 WEST 520 STREET, NEW YORK CITY

27677 FJG 25 BLUE
 NY CHICAGO ILL 254PM MAY 16 1921
 HIRAM ABRAMS
 UNITED ARTISTS CORPN 729 7 AVE NEWYORK NY
 THROUGH THE BACK DOOR OPENED AT OUR ROOSEVELT THEATRE
 LAST NIGHT BUSINESS ENORMOUS HUNDREDS TURNED AWAY I
 CONSIDER THIS ONE OF MISS PICKFORDS BEST PRODUCTIONS
 CONGRATULATIONS
 NATHAN ASCHER 554P

5DFY FWS 44 NL
 HS SANFRANCISCO CALIF MAY 15-16 1921
 UNITED ARTISTS CORPN
 729 7 AVE NEWYORK NY
 MARY PICKFORD OPENED TODAY IN THRU THE BACK DOOR PLAYING TO CROWDED
 HOUSES ALL AFTERNOON AND EVENING EIGHT SHOWS BREAKING ALL PREVIOUS
 HOUSE RECORDS STRAND THEATRE STOP AUDIENCES DELIGHTED AND CONSENSUS
 OF OPINION IS THAT THRU THE BACK DOOR IS MARY PICKFORD GREATEST
 ACHIEVEMENT
 M.L. MARKOWITZ 1012A

CLASS OF SERVICE SYMBOL		CLASS OF SERVICE SYMBOL	
Telegram	Blue	Telegram	Blue
Day Letter	Blue	Day Letter	Blue
Night Message	Blue	Night Message	Blue
Night Letter	Blue	Night Letter	Blue

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE PRESIDENT

RECEIVED AT 225 WEST 520 STREET, NEW YORK CITY

26277 FJG 49 BLUE
 R SEATTLE WASH 236P MAY 11 1921
 HIRAM ABRAMS
 UNITED ARTISTS CORPN NEWYORK NY
 IN MY OPINION THROUGH THE BACK DOOR IS THE BEST PICTURE
 MARY PICKFORD EVER MADE I DID NOT HESITATE TO PAY THE
 BIGGEST PRICE I HAVE EVER PAID FOR A PICTURE AND WILL
 GIVE IT A TWO WEEKS SHOWING IN MY BLUE MOUSE THEATRE
 WHICH I CONSIDER IT DESERVES
 JOHN HANFICK
 622P

UNITED ARTISTS CORPORATION
 MARY PICKFORD · CHARLIE CHAPLIN
 DOUGLAS FAIRBANKS · D.W. GRIFFITH
 HIRAM ABRAMS, PRESIDENT

A GOLDWYN PICTURE



Upon a background of amazing scenic beauty is unfolded a powerful story of human weakness and human strength. The cast includes Russell Simpson, Cullen Landis, Pauline Starke and Mary Alden.

GOLDWYN PRESENTS
REGINALD BARKER'S
PRODUCTION OF
SNOWBLIND
ADAPTED FROM THE FAMOUS NOVEL BY KATHARINE NEWLIN BURT
DIRECTED BY REGINALD BARKER

THE CABINET OF DR CALIGARI

**DISTRIBUTED BY
GOLDWYN**

The streets, the buildings, the rooms, the walls, the very stones act in this remarkable mystery thriller! Dr. Caligari and his ghostly somnambulist are scattering shocks and thrills to the four corners of the country.



A GOLDWYN PICTURE

A GOLDWYN PICTURE



GOLDWYN PRESENTS
TOM MOORE
IN
MADE IN HEAVEN
BY WILLIAM HURLBUT & DIRECTED BY
VICTOR SCHERTZINGER

The sunniest of all Tom Moore pictures—
a delightful American comedy that will
keep your audiences in a continuous
chuckle of appreciation and send them
away happy and hungry for more.

"Wet Gold" has a vital appeal for all classes
of theatregoers. This sizzling story of
undersea adventure promises to vie with
the biggest box-office pictures of the year.
Book it for an early showing.

WET GOLD
BY **J. ERNEST WILLIAMSON**
DIRECTED BY **RALPH INCE**
PRODUCED BY
SUBMARINE FILM CORPORATION
OPERATING UNDER PATENTS OF WILLIAMSON SUBMARINE CORP'N



A GOLDWYN PICTURE



MACK SENNETT'S COMEDIANS IN A FIVE PART COMEDY PRODUCTION "HOME TALENT"

—something decidedly new!

Those who remark that "there is nothing new under the sun" have not had the pleasure of viewing the Comedy King's latest feature production — "Home Talent." Here, for the first time, motion picture photography deviates from the beaten tracks and as a result this new Sennett Special is not only a comedy classic but an artistic triumph as well. The production is in five parts.

Available Now!

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

MACK SENNETT'S COMEDIANS

in
A FIVE PART COMEDY
PRODUCTION



" HOME TALENT "

BEN TURPIN
CHARLIE MURRAY
JAMES FINLAYSON
KALLA PASHA

with
EDDIE GRIBBON

PHYLLIS HAVER
DOT FARLEY
HARRIET HAMMOND
KATHRYN Mc GUIRE

ASSOCIATED PRODUCERS, INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

Roman Episode directed and photographed
by James Abbe

AVAILABLE NOW!



THOMAS H. INCE
presents
His drama of To-day
**"MOTHER
O' MINE"**

Notable cast featuring Lloyd Hughes
Betty Blythe, Joseph Kilgour
Claire Mc Dowell, Betty Ross Clark

Adapted by C. Gardner Sullivan
from "The Octopus" by . . .
Charles Belmont Davis

Directed by . . . Fred Niblo

Supervised by **THOMAS H. INCE**
TO BE RELEASED JUNE 5TH



DESTER

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

—a drama of today

Those hundreds of exhibitors who enjoyed the privilege of exhibiting "Lying Lips" will welcome the announcement that Thomas H. Ince's forthcoming "A. P." release—"Mother O' Mine"—is even a greater picture in many ways, in the opinion of those who have previewed it. The latest Ince special combines all of the elements that made "Lying Lips" one of the really big pictures of recent months, and in addition has a more gripping and vital theme than its predecessor—mother love! "Mother O' Mine" was directed by Fred Niblo and produced under the personal supervision of Mr. Ince.

TO BE RELEASED JUNE 5TH



ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY



GESTER



**Look What the Stork
Brought Us—
A NEW STAR!**

When the New York American recently said of Ben Turpin:

"He is no longer a mere comedian but an artist," they fully expressed the sentiment we would convey in this advertisement. Mr. Turpin is now a full-fledged star and his future productions will confirm our statement that Mack Sennett is giving the world-famous artist every opportunity to do the best work of his screen career.

Mack Sennett
Presents

BEN TURPIN

in a series of two-part comedy specials.

HIS FIRST RELEASE—EARLY IN JUNE

"Love's Outcast"

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY



ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

Where are you going to take your audiences on their summer vacations this year?

Tour them through Continental Europe via Educational Scenics

NEW WINE IN OLD BOTTLES

The Rhone Valley is cluttered with antique Roman architecture which for nearly 1900 years has occupied choice business sites. Nowadays the whole population turns out on Sunday afternoons in these old ruins to enjoy a bull fight instead of contests of gladiators as of old.

THE MAN WHO ALWAYS SAT DOWN

His sole ambition was to become a mountaineer till he thought of putting one foot ahead of the other for fourteen thousand, seven hundred and six feet to climb one mountain. Instead, he made a successful three-hour airplane flight over the Matterhorn. With no place to land for two hours, he was sure "up in the air."

IN DUTCH

In Holland, every scene's a stage setting. So much of the land is water that their hay wagons are scows. Only the dikes and sand dunes keep out the sea, while along the canals are spotless towns whose houses seem to be peering anxiously at their reflections to see if their faces are clean.

LOST—A YODEL

After getting to the top of the Bietschhorn—ten thousand feet above sea level—we found we hadn't breath enough left for one first-class whoop, much less a yodel—and we had always wanted to do a yodel on the top of an Alp.

THERE IS NO SANTA CLAUS

The first story we ever heard was about a dog that rescued travelers lost in the Swiss Alps. Finally we visited Great St. Bernard Pass, the scene of this immortal tale. We were disappointed. The dogs carried no canteens. It was like the morning we learned that Santa Claus was a myth.



Plan 10 programs in advance with Educational's Scenics—Group "A"

INDIVIDUALITY

Your audiences will greatly appreciate this unique form of personally conducted jolly journeys.

GETTING A POLISH

We thought Dante was a Cuban ballplayer, so they packed us off to the Riviera, where the nobility of Europe searches for health and pleasure. The picture shows the beautiful Mediterranean, the olive trees of Portofino, Parragi Cottage, the Bay of Naples, the Isle of Capri, the Blue Grotto and last, but not least, Vesuvius.

THE QUAIN T ISLE OF MARKEN

The tiny Dutch Isle seems quite apart from the rest of the world. Visitors from every land delight in Marken's peculiar customs, the quaint dresses of the women and children—and especially the children themselves, probably the most picturesque in all the world.

THE SEVEN LEAGUE BOOTERS

Switzerland plays no weather favorites. Every month of the year is a climatic knockout. In winter, continental society flivvers about on skis all over the well-known Alps. We found any number of high steppers who seemed more at home on their seven-foot sticks than we did in our humble and worthy boots.

PYRENEES AND WOODEN LEGS

Along the northern end of Spain where the meadows of France come down to meet the border, the snow-capped Pyrenees stand across the way, and on the fence, so to speak, is the miniature Republic of Andorra. Here in the Landes there are sheep all over the place, and shepherds stand twelve feet high on wooden stilts.

WANTED: AN ELEVATOR

High in the Pennine Alps is the Pointe d'Orny, a 10,000-foot peak of rock cutting a jagged crest against the sky. When we finally struck bottom, after going over the top, we made up our minds to climb nothing higher than the Woolworth Tower till mountains are equipped with elevators and steam heat.

"Continental Europe" (Group A) will be followed by "Africa, India and the Orient Islands of the Pacific" (Group B)

"Our Northwest, Alaska and Canada" (Group C)

"Our Southwest, Central and South America" (Group D)



Get aboard this Educational Special
Book Now!



Christie

FIT EVERY PROGRAM

in

BEST THEATRES EVERYWHERE

Christie Comedies

are

ADAPTABLE TO ANY FEATURE

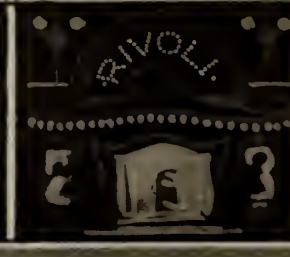
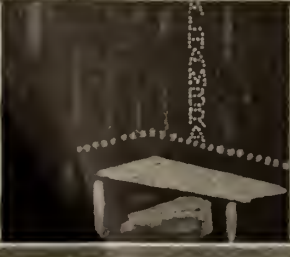
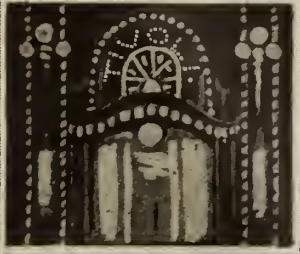
When EDUCATIONAL EXCHANGES were formed and sought the BEST IN COMEDIES—the CHRISTIE product was the logical selection.

CHRISTIE made good by producing 100% BETTER COMEDIES than ever before.

CHRISTIE achieves something more than a comedy—

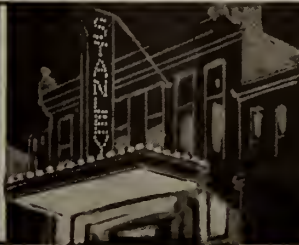
EVERY PICTURE is a FEATURE PRODUCTION in two reels.

Book the entire series thru
EDUCATIONAL FILM EXCHANGES, INC.



Comedies

CITY	THEATRE	FEATURE PLAYED	CHRISTIE PLAYED
Atlanta	Howard	If I Were King	Dining Room, Kitchen
Atlanta	Rialto	Ethel Clayton	Nobody's Wife
Baltimore	New Theatre	Cinderella's Twin	Mr. Fatima
Baltimore	Rivoli	Dinty	Seven Bald Pates
Buffalo	Mark-Strand	The Yellow Typhoon	Don't Blame the Stork
Boston	Liberty	Last of the Mohicans	Kiss Me Caroline
Buffalo	Mark-Strand	Prairie Trails	Shuffle the Queens
Chicago	Randolph	The Charm School	Shuffle the Queens
Chicago	Barbee's Loop	Godless Men	Going Thru the Rye
Chicago	Barbee's Loop	The Devil	Nobody's Wife
Chicago	Riviera and Tivoli	Dangerous Business	Wedding Blues
Cincinnati	Walnut	The Round Up	A Homespun Hero
Cincinnati	Walnut and Strand	My Lady's Latchkey	Nobody's Wife
Cleveland	New State	Prisoners of Love	Man vs. Woman
Cleveland	Euclid (3 weeks)	Behold My Wife	Going Thru the Rye
Cleveland	Stillman	The Concert	The Reckless Sex
Cleveland	Alhambra	Panthea	Wedding Blues
Cleveland	Park	Hold Your Horses	Movie Mad
Denver	Rialto	Heliotrope	Seven Bald Pates
Denver	Strand	The Thief	Movie Mad
Detroit	Adams	Dangerous Business	A Homespun Hero
Detroit	Adams	Isobel	Movie Mad
Detroit	Broadway Strand	The Jucklins	Striking Models
Detroit	Broadway Strand	Frontier of the Stars	Dining Room, Kitchen
Fort Wayne	Orpheum	Truth About Husbands	Shuffle the Queen
Jacksonville	Rialto	Something to Think About	Kiss Me Caroline
Los Angeles	Ambassador	Trust Your Wife	The Reckless Sex
Los Angeles	California	Boys Will Be Boys	Man vs. Woman
Los Angeles	Kinema	Curtain	Out for the Night
Minneapolis	New State	Isobel	Nobody's Wife
Minneapolis	State	The Offshore Pirate	Man vs. Woman
Minneapolis	New Garrick	The Furnace	Shuffle the Queens
Minneapolis	New Garrick	Nineteen and Phyllis	Back From the Front
New Haven	Olympia	Dangerous Business	Seven Bald Pates
New York City	Rialto	Brewster's Millions	Back From the Front
New York City	Rivoli	To Please One Woman	Shuffle the Queens
New York City	Rivoli and Rialto	Heliotrope	A Homespun Hero
Philadelphia	Capitol	Eyes of the Heart	Back From the Front
Philadelphia	Capitol	Marriage of Wm. Ashe	Scrappily Married
Philadelphia	Arcadia	Paying the Piper	Nobody's Wife
Philadelphia	Stanley	Earthbound	The Reckless Sex
Philadelphia	Stanley	The Love Special	Scrappily Married
Pittsburgh	Regent and Grand	Idols of Clay	A Homespun Hero
Pittsburgh	Regent	Good References	Going Thru the Rye
Pittsburgh	Grand	The Nut	Wedding Blues
Pittsburgh	Blackstone	Testing Block	A Homespun Hero
Sacramento	T. & D.	Brewster's Millions	Nobody's Wife
Stockton	T. & D.	Love, Honor and Behave	Back From the Front
San Francisco	Strand	Thousand to One	Out for the Night
San Francisco	Strand	Love	Dining Room, Kitchen
Sedalia	Sedalia	19 and Phyllis	Dining Room, Kitchen
Seattle	Coliseum	Just Out of College	Nobody's Wife
Seattle	Liberty	Godless Men	Wedding Blues
Seattle	Strand	Frontier of the Stars	Movie Mad
St. Paul	Capitol	Behold My Wife	Wedding Blues
Washington	Garden	Last of the Mohicans	Wedding Blues
Washington	Rialto	Ducks and Drakes	Red Hot Love
Washington	Moore's	Silk Hosiery	Man vs. Woman
Wilmington	Majestic	The First Born	Mr. Fatima





SELZNICK
REG. U.S. PAT. OFF.
PICTURES

LEWIS J. SELZNICK Presents

Eugene
O'Brien
in
"THE LAST DOOR"

By Ralph Ince and W.B. Foster
Scenario by Edward J. Montagne
Directed by WILLIAM D.S. EARLE

STAGED IN
SPLENDID SELZNICK STYLE

America's Foremost Fotoplay
Favorite in the Greatest,
Swiftest-Moving Screen
Production of His Career.

Distributed by Select

ROBERTSON-COLE
• PRESENTS •

GOOD WOMEN

by C. GARDNER SULLIVAN



GASNIER'S FIRST PRODUCTION SINCE "KISMET"

A STORY OF THE COMPLEXITIES OF A BRILLIANT
YOUNG WOMAN WHO DARED TO LIVE OUT HER UN-
CONVENTIONAL IDEAS OF LIFE.

GORGEOUS, ENTRANCING,

ROBERTSON-COLE



SUPER-SPECIAL



WILLIAM FOX
PRESENTS

SHIRLEY MASON

in
The
Mother Heart

*The romance of a modern Cinderella
who found her Prince Charming among
a farm*

Story and Direction by Howard M. Mitchell



*He has known the
Alps since they
were little hills*

CLYDE COOK

in
The
Guide

*A Clyde Cook
Special Comedy*

BUCK JONES

in
Get Your Man

*A story of Bonnie Scotland and
the Canadian Northwest*

by Allan Sullivan
Directed by George W. Hill





William
Fox
presents

WILLIAM FARNUM

in

Two great
ZANE GREY Stories

*Riders of the
Purple Sage*

and

*The Rainbow
Trail*

and in

*When A Man
Sees Red*

From LARRY EVANS' famous
Saturday Evening Post Story.

New advertising matter
New Paper New Slides.



William
Fox
presents

PEARL WHITE

in

*Beyond
Price*

*A picture that
is different*

*It will make the most
blasé theatregoer "Sit
up and take
notice."*

Story and Scenario by
Paul H. Sloane

Directed by
J. Searle Dawley



MARION
FAIRFAX

"The LYING TRUTH"

Presented by Eagle Co. p. John J. Ringling, Jr.



MARJORIE
DAW



PAT
O'MALLEY



TULLY
MARSHALL



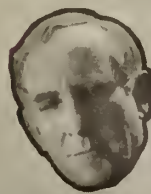
NOAH
BEERY



CLAIRE
MCDOWELL



GEORGE
DROMGOLD



CHARLES
MAILES



ROBERT
BROWER

RENÉ GUISSART
Cinematographer

C. D. HALL
Technical Director

A MARION FAIRFAX PRODUCTION

Distributing arrangements to be made soon.

What's In A Name?

Everything!

For ten years the name of Marion Fairfax has been closely identified with the production of tremendous box-office attractions on stage and screen.

This name has represented a powerful contributory factor in the success of photoplays that have made motion picture history.

It has been fully credited with the production of plays that appeared on Broadway season after season, achieving a prominent place in the story of the stage.

It is a name that guarantees clean, human and yet highly dramatic themes—a name that guarantees a class of unquestionable entertainment that will prove particularly desirable to exhibitors in these days of blue laws and censorship agitation.

Each name associated with "The Lying Truth" is one of established standing in the film producing world

"FRED DESBURG AGREES *that* IRVING BACHELLER IS A TRUE PROPHET"



RESULT — he has booked "Keeping Up With Lizzie" for the premiere showing in the United States, running simultaneously at Loew's Euclid Theatre and Loew's Liberty Theatre, Cleveland, starting May 29th.

So

Irving Bacheller, the trade press and Fred Desburg all agree that "Keeping Up With Lizzie" is a big picture that will please any audience.

KEEPING UP WITH LIZZIE IS A BIG PICTURE

AL and RAY ROCKETT
present
IRVING BACHELLER'S



"KEEPING UP WITH LIZZIE"

featuring
ENID BENNETT

With a strong cast including
EDWARD HEARN, OTIS HARLAN,
LILA LESLIE and J. LANDER STEVENS

Directed by LLOYD INGRAHAM
produced by
ROCKETT FILM CORPORATION

Distributed by
HODKINSON
THRU PATHE EXCHANGE, Inc.
WILLIAM W. VOGEL
CHIEF CLERK

W. E. Mason, Grand Theatre, Pittsburgh:—

First National Pictures are so fine and clean, they make
friends for your house and money for your box office.
THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

"Get It!—A Few Like This and

The Same Star as in Passion

The Same Director as in Passion

Thrilling Action as in Passion

Spectacular Scenes as in Passion

Wonderful Acting as in Passion

Now Drawing Crowds like Passion

Now Making Money like Passion

Speaking of



A stirring love tale of old Spain with the incomparable continental star; based on the original French version of Prosper Merimee's "Carmen"; a mighty marvel of the screen with multitudes of players.



A FIRST NATIONAL ATTRACTION

W. A. Partello, Majestic Theatre, Mansfield, Ohio,
has been "cleaning up" on First National Attractions.
THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

You'll Need a Larger House!"

Wids.



BOX OFFICE VALUE CERTAIN

"A few like this and you'll need a larger house. Get it. The box office value seems certain. The title has drawing power and linked with the name of Pola Negri and connected with her performance in 'Passion' it should be doubly important. You ought to make money with it and showmanship will do it. The picture holds the interest all the way through. Another successful piece of splendid entertainment in the year's best pictures. Its appeal is certain and its interest never lags."—*Wids.*

HOLDS UNIQUE PLACE

"Pola Negri is absolutely faithful to her conception of the character, and plays with a finish and that rare ability to register a dozen shades of emotion where the common run of mummers would register but one that give her a unique place among the stars of the film."—*Moving Picture World.*

WILL DUPLICATE "PASSION"

"A powerful picturization of 'Carmen.' A picture which gives promise of duplicating the box office performance of 'Passion.' Pola Negri demonstrates rare artistic ability, and the settings have the stamp of the genuine. Big scenes are many and involve hundreds of players. The result is a continuity of interest seldom obtained. It is the most effective screen transcription of Prosper Merimee's novel that has been produced."—*Exhibitor's Herald.*

BIG BROADWAY SUCCESS

"An exceedingly spectacular and highly artistic film. Its melodramatic 'punch' is undeniable. The picture's initial showing at the Strand Theatre, New York, drew a closely packed house and the storm of applause which greeted the climax stamped it as a Broadway success. The emotional stress of the play never slackens. A wealth of colorful atmosphere and the episodes are destined to remain long in the memory. The witching beauty of Pola Negri and her rare ability gives a character study of alluring strength. A true artiste, she has a fine sense of dramatic values. She gives even a greater performance than in 'Passion.'"—*Exhibitor's Trade Review.*

WILL PACK THEATRES

"It should be received with packed houses because it is an Ernst Lubitsch production and presents the vital and vibrant Pola Negri in another remarkably vivid portrayal. It goes without saying that the picture will draw because of their names. The director, who achieved fame as the sponsor of 'Passion,' has demonstrated again that he is one of the few geniuses of the photoplay. Pola Negri is Carmen to the life—vivid, vital and picturesque. She is in a class by herself at interpreting colorful characters. Her support is equally good."—*Motion Picture News.*

STAR IS AMAZING

"Pola Negri is amazing. She can do more with her face than most people can with a sub-title. That is art in acting. She kept the piece moving till the heart paused in inadvertent praise. There is a passion, a dramatic clutching in her performance that grips and moulds the emotions, fairly forcing out a tendency to shout approval. Observers keeping their eyes on her were held surely and certainly in a major spell. For patrons of the best houses who want to see Carmen as Prosper Merimee imagined her this should be a sure-fire bet."—*Variety.*

William Newberry, Kinema Theatre, Los Angeles
draws big crowds with First National Pictures. *THAT'S*
ANOTHER REASON WHY



There'll be a Franchise everywhere

"A Money Maker If There Ever Was One"



That's a point on which all the reviewers have agreed.

And They're Right!

For it's cleaning up in all the big cities from coast to coast as fast as it's being shown.

MARSHALL NEILAN *presents* Randall Parrish's **Bob Hampton Of Placer**

Scenario by Marion Fairfax

Tremendous scenes; stupendous photographic effects; hordes of Blackfeet, Sioux and Crow Indians and a regiment of U. S. Cavalry in addition to a big star cast; a breathless melodrama with striking battle scenes, including Custer's last fight; full of life and fire, love and adventure.

Photographed by Jacques Bizeul and David Kesson; Art Director, Ben Carré. Foreign Representative, David P. Howells, Inc., 729 Seventh Ave., New York City.

Look at This Cast

James Kirkwood
Wesley Barry
Marjorie Daw
Pat O'Malley
Noah Beery
Tom Gallery
Dwight Crittenden
Frank Leigh



A First National Attraction

ARTHUR JAMES
Editor-in-Chief

MOVING PICTURE World

JUNE 4
1921

Advertising in the Trade

HOW often have you heard this expression of opinion, "If you haven't a good picture all the advertising in the universe won't put it over and if you have a good picture it needs no advertising"?

It sounds like heavy logic and usually it is uttered with an air of satisfaction that is most convincing—if you accept it without thought. As a matter of cold fact it is, like most fallacies, partly true, but in effect wholly wrong.

What is advertising? Broadly, it is making a thing known to others. In its best sense it is making a thing favorably known so that it will be desired and accepted. All advertising in our industry is based on trade advertising. The salesman when he tells of his wares is engaged in advertising. The executive who writes a letter recommending a picture is advertising.

It is an established principle of business that the wholesaler must acquaint the retail trade with what he has to sell. If he chooses at still greater expense to create a consumer demand for his product he goes still farther along the highroad of advertising, but no matter how great his campaign his first essential is trade advertising. He must let his retailer know what he has to sell.

Some advertisers buy space and spoil white paper with advertising that won't sell anything. They take a good picture and prejudice the exhibitor against it by bad art, bad copy and what may be called fat-headed treatment. When this use of advertising space fails to get a result they insist that "advertising is worthless."

One reason for so much inferior advertising in our business is due to the last moment policy of exploitation. The last consideration in picture marketing usually is the advertising campaign.

Some executives do not realize that advertising is the life-breath of all show businesses and that the retailer must be reached first in our show business.

As we look over the field we find the consistent advertiser who has a good product making successes steadily and regularly. One big distributing company has recorded its profits on the pictures well advertised to the trade and those exploited in a small way. The well-advertised pictures over two years show three times the net profits of the poorly-advertised productions.

Another concern found its business dropping—something like \$30,000 a week. The first executive step in meeting this condition was to reduce advertising to a minimum in the trade and express sadness over the ineffectiveness of trade advertising.

Their pictures have been fair—even acceptable, but, with all their previous expenditures for advertising, their elaborate copy was away below par. The writer who has followed trade advertising closely cannot recall one piece of their copy which remained in the mind an hour after it was read.

The trade publications reach the trade as nothing else reaches it. Advertising in the trade is a fundamental essential in moving pictures, but it must really be advertising as expertly done as pictures are expertly made. If the productions are acceptable the profits will be many times the profits yielded by unadvertised pictures.

Arthur James

A Homespun Talk to Those Who Wholesalers and Retailers Don't Belong Under the Same Tent In Any Industry

TO reduce the moving picture industry to business terms, the exhibitors are the retailers in that they sell amusement to the general public, and the producers and distributors are the wholesalers in that they sell to the retailers. Where independent producers market through the distributor the latter becomes a jobber or sale agency.

Efforts have been made for several years to bring the retailer into the same organization with the wholesaler, and the reason for this effort had its beginning in the Board of Trade's defeat at the hands of the organized exhibitor body in the days when Lee Ochs was in the saddle.

At that time the exhibitors in New York had an annual institution in their exposition held usually in Grand Central Palace. This exposition provided funds for organization expenses, including office rental, legislative and travelling costs and the minor outlays to which all organizations fall heir. The Board of Trade sought to appropriate this exposition on the theory that all expositions in other businesses were given under the auspices of the manufacturers.

The exhibitors were willing to turn over the institution they had built up but asked a twenty-five per cent. share in the net receipts. Not only was this refused by a short-sighted executive secretary but he insulted the exhibitors by offering them two per cent. and was very lofty in his demeanor at the time. Certain manufacturers, realizing the injustice, resigned from the Board of Trade and subsequently all manufacturers of importance supported the exhibitors when they proceeded to hold an exposition in opposition to the Board of Trade affair.

The result was highly profitable financially to the exhibitors and disastrous to the Board of Trade. In fact, the incident wrecked the latter organization. After its failure the National Association of the Motion Picture Industry was created and its organizers sought to avoid all future conflicts by including all branches of the business in it.

This has proved successful with the exception of the exhibition branch. The exception is due to the fact, in the opinion of the writer, that it is a fundamental mistake in organization to include the retailers and wholesalers in any organization save upon the broad ground of co-operation for the common good in opposing outside attacks.

All their problems must be settled between the two elements separately. Their interests have a common basis but in the working out of the problems there are legitimate points of absolute opposition. **The seller has a right to get as much as he can for his product. The buyer has a right to pay as little as he can for what he buys. This is an accepted business situation and it cannot be changed by theorizing or emotionalizing.**

It seems to us that the National Association should change its form of operation to admit of a full co-operation with exhibitor organizations without attempting to include exhibitors in its membership. They have no more place in the National Association than the manufacturer or distributor has in the exhibitor organizations. Where men or firms are both exhibitors and manufacturers they could legitimately apply for membership in both bodies.

Co-operation and complete harmony on national and state problems and on all other problems which affect the relation of our business with the public—this is a definite and a sound platform. Beyond this there should be no attempt to bring all elements under one tent.

Take Their Business Seriously

A Slogan "In Essentials Unity, in Non-Essentials Liberty, in All Things Charity" Is Proposed

On the strictly business problems of barter and sale the interests of the wholesaler and the retailer are the same as in other big businesses. There can be friendship, confidence and cordiality, but there must be legitimate business differences which should be settled in a business way. Questions of uniform contracts and cash deposits are purely business problems to be settled by business men in a business way without politics or emotion. Each side must secure fair treatment from the other as in all businesses if each is to continue in prosperity.

Elections are coming on in the National Association and in the exhibitor organizations. Policies will be laid down and principles expounded. Is it fair to settle the fundamentals and then proceed to a program of co-operation on sane and reasonable lines? **One thing is certain. Nothing that is unfair can survive. Nothing that works a definite hardship on either buyer or seller can continue. Politics is engaging and spectacular but it is not nourishing save to the ambitious few. These few must find that there are other ways of making a living or attaining prominence than at the expense of an industry whose whole future rests on a program of the constructive as against the destructive, of harmony as against bitterness, of fair play as against bunk.**

Two essentials seem to stand out. The National Association should function with the strongest, most progressive and ablest personnel possible to secure. Its president should fully represent the elements that elect him and his program should be a 365 day a year policy of constructive work, fully supported by the Association.

The exhibitors should place their best men at the helm, they should get away from snap judgments of men and motives and let calm and constructive counsels replace the hoorah of the average convention. Their program should include a policy of justice, progress and co-operation.

We have every confidence that both bodies, now grown to size and responsibility and a recognition of their stewardship, will put aside all pettiness, all small politics, all personalities and get down to the bed rock of real service to themselves and to each other. **Mistakes have been made on both sides but that is only proof that picture people are as human as other people. It is among the probabilities that other mistakes will be made in the future but that is no reason why the progress of both bodies should not be forward and certainly there exists no legitimate reason why there should not be co-operation on the line of the fine old sentiment: "IN ESSENTIALS UNITY, IN NON-ESSENTIALS LIBERTY, IN ALL THINGS CHARITY."**

We are about to begin a new picture year. It should be and it can be the greatest in our history. Post-war conditions are adjusting themselves rapidly. The public is seeking amusement today and needs amusement even more than before. The essentials of our business are sound and on this foundation we can build. With the new year we can start afresh and if the right spirit attends our efforts we will travel far toward a unity that will straighten all the twisted conditions and smooth all the rough places.

Is the industry in favor of such a program?

ARTHUR JAMES.

In the Shadow of the Dome Is Condemned As Attack on Congress

National Executive Committee Calls it "False, Ludicrous and Unpatriotic"

THE Motion Picture Theatre Owners of America, through its national executive committee, stepped into a situation in Washington during last week, and without fear or favor dealt a blow at improper pictures which should prove far-reaching in its effect. It unhesitatingly condemned as unfit for public exhibition a picture called "In the Shadow of the Dome," a production which was shown at the Belasco Theatre in Washington. This production was an unwarranted attack upon Congressmen, intended to show that a heavy percentage of our national legislators were bribe-takers, false to their public trusts and rotten in their private conduct.

The national executive committee, during its several days of meetings, arranged its plans for the annual convention in Minneapolis, which will begin June 27 and continue for three days, had an audience with President Harding and members of his cabinet and generally put its house in order for constructive work. The important elements of its program were the big outstanding stroke and the following set of resolutions passed on May 18 by the committee:

WHEREAS, the Motion Picture Theater Owners of America have learned of the existence of a motion picture film called "In the Shadow of the Dome," and

WHEREAS, said film, a crude production, conveys a false, ludicrous, and unpatriotic impression of our National Congress, and

WHEREAS, said film was exhibited in a theater ordinarily devoted to the spoken drama, i. e., the Shubert-Belasco Theatre, in the City of Washington, D. C., and

WHEREAS, the alleged producer of said film has no apparent permanent place of business or studio,

THEREFORE, BE IT RESOLVED, that we condemn the said film as unfit for public exhibition by reason of its vicious, unpatriotic, and misleading portrayal of our National Congress.

FURTHER RESOLVED, that we believe this film to have been made and to have been shown in the City of Washington for the purpose of prejudicing Congress against motion pictures in general, and,

FURTHER RESOLVED, that the Motion Picture Theater Owners of America conduct a searching investigation and that in the meantime we warn all members of our organization and every motion picture theater owner in the United States against the showing of said picture.

These resolutions were adopted unanimously and a letter was immediately addressed to every Congressman enclosing a copy of the resolutions. This letter was as follows:

Dear Congressman:

A film called "In the Shadow of the Dome," has recently (May 8) been shown in the Shubert-Belasco Theatre, this city. This picture, a crude and cheap production, gives a false, ludicrous, and unpatriotic portrayal of our National Congress, dragging in the name of the National Capitol for advertising purposes.

The Motion Picture Theatre Owners of America, comprising within their membership upward of three-fourths of all motion picture theatre owners, have informed every member and every other motion picture theatre owner to keep this offensive and misleading film out of their theatres.

Please note that this picture was shown in a house which is ordinarily devoted to the spoken drama; that it was not made by any of the well-known and reputable producers, but by an unknown director, with no apparent permanent office or studio. We cannot help believing that this film was inspired by artifice, trickery, fraud, misrepresentation, and with the object of prejudicing Congress against all motion pictures. This seems doubly probable in view of the fact, that it has not been shown elsewhere, so far as we know, and that every member of the House and Senate received a special invitation by mail to attend the performance in the Shubert-Belasco Theatre. We propose

to conduct a searching investigation into the origin of this picture for purpose of discovering the sources of its financial support.

SAM BULLOCK,
Executive Secretary.

The action was direct, unqualified and peremptory and the facts fully justified it. "In the Shadow of the Dome" had a week's run at the Belasco Theatre beginning on Monday, May 9. The arrangement is understood to have been on a percentage split between Fox-Fischer Masterpieces and the theatre owners. It was well advertised and members of Congress and their wives were invited to come to see it. They went, but it is reported that they didn't all stay throughout the more than six reels of show. What they saw gave them every reason for resentment.

The play, supposedly founded on the story "If Christ Came to Congress," proved to be a presentation of a sordid attack on Congressmen generally. One title announced that there were Congressmen who worked hard for their country, but the action of the picture included orgies in dance halls, with drunkenness rampant, unclad and unlovely dances and stomach turning exhibitions of males and females too far gone in liquor to keep their faces away from their plates. Bribery and general corruption of legislators was presented in such abundance that it was both stupid and ludicrous.

Without its orgie features the picture would possibly be laughed off the screen because it is the dulllest sort of entertainment. To present it in Washington and

If economy is desired in the industry let the top heavy salary lists in the production units come in for a pruning. Decent pay is essential, but swollen payrolls are today our greatest waste.

Motion Picture Theatre Owners Take Prompt Action Against Unfit Film

More Certain to Have Far Reaching Effect in Proving Industry's Good Faith

especially invite members of the Congress and their wives was so cheap a piece of impudence that one might imagine the whole piece was contrived to carry out a revenge on lawmakers generally. Certainly it gives no encouragement to the Americanism movement or inculcate much respect for legislators.

Its story is crude and the authorship is credited on the screen to Edmund K. Fox, who is reported to have backed the production with \$50,000. The director is cited as David G. Fischer and his photography is excellent. Mr. Fox is not known in the picture industry and may be classed as an outsider.

National Officers Present

The national officers present at the meeting were: Sydney S. Cohen, of New York, president; E. T. Peter, Dallas, treasurer; Sam Bullock, Cleveland, executive secretary; M. Van Praag, Kansas City, Kansas, recording secretary; C. C. Griffin, Oakland, Cal., first vice-president; Joseph Hopp, Chicago, second vice-president; C. W. Gates, Aberdeen, S. D., fourth vice-president.

Executive Members There

Members of the executive committee present were: C. L. O'Reilly, New York City, president of the Motion Picture Theatre Owners of New York; John S. Evans, Philadelphia, Pa., president of the Motion Picture Owners of Pennsylvania; H. H. Lustig, Cleveland, Ohio, president of the Motion Picture Theatre Owners of Northern Ohio; J. C. Collins, Rutherford, N. J., president of the Motion Picture Theatre Owners of New Jersey; J. C. Ritter, Detroit, Mich., president of the Motion Picture Theatre Owners of Michigan; A. J. Bethancourt, Houma, La., president of the Louisiana Exhibitors' Association; A. R. Pramer, Omaha, Neb., president of the Motion Picture Theatre Owners of Nebraska; Ralph Talbot, Tulsa, Oklahoma, president of the Motion Picture Theatre Owners of Oklahoma; M. C. Kellogg, Lead, S. D., president of the Motion Picture Theatre Owners of Wyoming; W. A. Steffes, Minneapolis, Minn., president of the Northwest Protective League; W. H. Linton, Utica, N. Y.

S. Kamter, Norwalk, Conn.; Henry Poke, Pittsburg, Pa.; C. E. Whitehurst, Baltimore, Md.; E. H. Bingham, Indianapolis, Ind.; Dr. H. Q. Alexander, Dayton, Ohio; W. D. Burford, Aurora, Ill.; Fred Seegert, Milwaukee, Wis.; Joseph Mogler, St. Louis, Mo.; Chas. H. Burkey, Kansas City, Mo.; Glen Harper,

Los Angeles, Cal.; Roland B. Hill, Greenboro, N. C., and Henry B. Varner, Lexington, N. C.

Committees

Committee on Arrangements for National Convention at Minneapolis, June 27, 28 and 29 are:

W. A. Steffes, Minneapolis; C. L. O'Reilly, New York; Glenn Harper, Los Angeles; E. T. Peter, Dallas; A. R. Pramer, Omaha; J. C. Ritter, Detroit, and Fred Seegert, Milwaukee.

Committee on Taxation: J. C. Ritter, Detroit; W. D. Burford, Aurora, Ill.; M. Von Praag, Kansas City, Kansas; H. B. Varner, Lexington, N. C.; C. L. O'Reilly, New York City; Fred Seegert, Milwaukee, and E. H. Bingham, Indianapolis.

Committee on Music License Fee: Fred Seegert, Milwaukee; W. D. Burford, Aurora, Ill., and C. W. Gates, Aberdeen, S. D.

Committee on Uniform Contract: E. T.

Peter, Dallas; H. H. Lustig, Cleveland; W. D. Burford, Aurora, Ill.; John Evans, Philadelphia, and C. H. Burkey, Kansas City, Mo.

Committee on Extension of Parcel Post System: M. C. Kellogg, Lead, S. D.; W. H. Linton, Utica, N. Y.; Glenn Harper, Los Angeles; H. Q. Alexander, Dayton, and S. Kantor, Norwalk, Conn.

Committee on Business Relations: C. L. O'Reilly, New York City; C. C. Griffin, Oakland, Cal.; H. H. Lustig, Cleveland; E. T. Peter, Dallas; Glenn Harper, Los Angeles; J. T. Collins, Rutherford, N. J.; J. S. Evans, Philadelphia, and E. H. Bingham, Indianapolis.

Advisory Committee to President: Joseph Hopp, Chicago; C. C. Griffin, Oakland; E. T. Peter, Dallas; A. R. Pramer, Omaha; J. C. Ritter, Detroit; Henry Poke, Pittsburg, and A. J. Bethancourt, Houma, La.

Committee on Credentials at National Convention: Entire Executive Committee of organization.

Committee on Advertising, Committee on Publicity and Committee on Transportation to be appointed.

A Splendid Stroke

FILM censorship from within the industry is now a policy and no longer a promise. The industry is in hearty accord with the prompt action of the Motion Picture Theatre Owners of America in condemning the production, made by a producer outside the industry, called "In the Shadow of the Dome." Their resolutions calls the picture "unfit for public exhibition by reason of its vicious, unpatriotic and misleading portrayal of our National Congress."

The promptitude of the action is a fine evidence of the spirit which obtains in the responsible and effective branches of our business. If exhibitors won't show bad pictures, bad pictures will not be made for the market. If these isolated cases are dealt with firmly by this kind of a quarantine there is no danger of their spreading.

Inside voluntary censorship is the sane and effective method of destroying outside censorship, thus leaving the screen unhindered for development in the hands of those who know it best and whose sense of responsibility to the public is very great.

The action of the theatre owners is the first public evidence that the industry intends to keep its promises guaranteeing a clean screen. It will be followed by others as the occasions arise. Alert to every situation our business easily can demonstrate its good faith and the fact that it already is doing so should be most distressing to the reformers whose livelihood will soon have to come from sources other than moving picture censorship.

Advertising Coercion

*An Editorial Reprinted by Request Because It Is In Order Now for
the Consideration of All*

RECENT activities among publications in our industry have prompted a request that we reprint an editorial published in Moving Picture World on the important subject of advertising coercion. In responding we point out that although this was written some months ago the principles involved are as important now as then. The editorial is as follows:

There are several ways of soliciting advertising and one of these is with a club. This plan, system or game was not invented since the birth of moving pictures, but a long time before by knaves who preyed through inspiring fear. It used to be known as blackmail and the term is still descriptive.

One of the easiest avenues for blackmail is the roasting review. No moving picture producer or distributor can boast of a 100 per cent. production in every release. This is humanly impossible, and the journalistic jackal has his ripe opportunity with every release that has a fault.

He sits himself down, dips his quill in gall and proceeds to get smart at the expense of a production to which has been given time, money and brains, and which may have faults too minor to interfere with its commercial or box office value. But the review will suggest to the exhibitor who is searching about for the best for his theatre, that a sure-fire failure has been offered to him, and naturally, he turns a stone ear and an iced eye on the salesman.

If he has seen the picture and has found it suitable he still has the roast review as a supreme argument against paying anything near the rental price asked.

The busy producer or distributor, with an overwhelming mass of work always weighing down upon him, looks for the easiest way out of the difficulty.

He does not want to start a war with the jackal because of the time it would take and still more because of the fact that in most instances he is not by training equipped to do battle against the unscrupulous roaster.

Then he does what may be a natural but what certainly is a most foolish thing.

He instructs his advertising department to feed the jackal with paid copy and the fat is in the fire. The producer or distributor has actually financed the blackmailer.

In his heart the payer of this levy is sick and disgusted with the situation. Like the man betrayed or tricked by one woman he thinks all are precisely like the vampire. In turn the entire business of publication, so essential if the screen is to have its own medium of expression in its own industry, suffers just as all the moving picture business suffers when an evil production gains circulation.

The remedy is simple, but it takes courage, and the formula is as follows:

Do your advertising solely on the basis of the character, influence and circulation of the publication.

If you are paying tribute to the jackal publication, stop it and stop it immediately.

Give orders to your advertising department to throw the representatives of the blackmailer out of your office, and rest assured they will jump at the chance.

On the other hand, don't be stupid enough to attempt to stop fair criticism and open discussion. It would hurt you more than it would hurt anyone else, even if you could do it, and you certainly couldn't. Remember your own standing may be judged by the company your advertising keeps, and therefore, insist, if we may repeat the formula, that character, influence and circulation are the only things of importance to you.

Brady Indorses Exhibitors' Action

*On Behalf of National Association, He Gets Back of M. P. T. O. A.
Condemnation of Congress Film*

WILLIAM A. BRADY, president of the National Association of the Motion Picture Industry, has issued the following statement regarding resolutions adopted by the national exhibitor organization at Washington:

"My attention has been called to the recent action of the Motion Picture Theatre Owners of America at their meeting in Washington, D. C., in adopting resolutions condemning the exhibition of a picture entitled 'In the Shadow of the Dome,' which was shown last week in a prominent legitimate theatre in the national capitol.

"In their resolutions, the Motion Picture Theatre Owners of America characterized this film as a crude production, which conveyed a false impression of Congress, and that, in their opinion, it was 'unfit for public exhibition by reason of its unpatriotic and misleading portrayal of our national Congress.'

"I am informed that the Motion Picture Theatre Owners of America at their recent meeting decided to warn all exhibitors of the United States against the showing of this picture.

"On behalf of the National Association of the Motion Picture Industry, I want to publicly commend the Motion Picture Theatre Owners of America for their decision in this matter and to assure them that the distributing companies, as represented in the membership of the National Association, are strongly in accord with their action. I can safely guarantee that no distributing company in the National Association would seriously consider for a moment the distribution or exploitation of this or any other production of a similar character.

"The picture in question does not meet the requirements of the standards adopted by the reputable producers, and therefore has no place upon the screens of the country.

"In this connection, I wish to call the attention of the Motion Picture Theatre Owners of America to a protest I have filed on behalf of the National Association against the exhibition of a picture entitled 'The End of the Road,' which is now showing in a theatre in Jersey City. An official protest has been filed with the director of public safety of Jersey City, requesting that he suppress the further exhibition of 'The End of the Road' and offering the entire co-operation and support of the National Association in the endeavor to keep this type of picture from public exhibition.

"I sincerely hope that the Motion Picture Theatre Owners of America, through their New Jersey division, will also act promptly in this matter and will prevent the booking of this production in any other theatre in that state, and, furthermore, through their other state organizations, they will make every effort to suppress pictures of this character from exhibition to mixed audiences on a commercial basis anywhere in the United States.

"'The End of the Road' is one of three pictures which were made by the Government during the war, solely for exhibition in the army cantonments as a warning to soldiers against the social evil. In some manner, they reached the hands of private individuals, who are seeking to commercialize them in a manner for which they were never intended, thus justly arousing public indignation and reflecting seriously upon the entire motion picture industry."

Questionnaire on Industrial Conditions Shows Business Revival Due in the Fall

GENERAL business revival, which will have its reflection in motion picture theatre box-offices, is definitely in sight. It will be national in effect and will get under way immediately after the summer solstice. Existing conditions in those theatres which show business considerably off in volume from that of last year, are due almost entirely to the general slump and, therefore, may be expected to rebound from the present low level with the resumption of industrial activity.

Reopening of coal and metal mines, advance orders to western factories, brilliant prospects for cattle and wheat, bonus on gold and silver output, laying in of raw material and settling down of the new national administration are the tangible arrows pointing a swift return to normal.

Based on these indications, exhibitors generally will hold to their present admission prices, although in some isolated cases there may be slight reductions to meet readjusting wage scales and new theatres are projected or under way in virtually every section of the United States and Canada; film rental prices should hold generally firm, although concessions may have to be made to exhibitors operating in the backward districts, and there is small likelihood of increases.

In the matter of attractions, exhibitors show a tendency to big specials and longer runs, although in only a few sections has the regular feature been seriously affected by the special.

Woods Circuit No Menace

The proposed \$2 circuit of A. H. Woods, which is planned to play super-pictures for long engagements, is said not to be a menace to the regular motion picture theatre, but an actual aid enabling exhibitors to maintain their present admission scale through comparison.

This summary of the existing situation and future outlook for the film business is the net result of a survey made by Associated First National through the medium of a questionnaire submitted to exchange managers at their convention in the Hotel Astor, New York, May 16 to 20. Embracing nine distinct subjects affecting the picture business internally or externally, it was voted upon by thirty-one delegates representing as many sections of the United States and Canada. These men may be classed in the front rank of film sales experts, and therefore accredited with superior power of observation.

Fresh from the field, under no illusions or delusions as to market conditions or the problems confronting sellers and buyers of film product, these men responded frankly to the questions which were presented to them by the home office

of Associated First National, some of the composite replies being:

General Conditions

Conditions are worse at present than last fall. This, however, is attributed in every instance to unsettled labor and industrial affairs—facts patent to everyone in the industry—and proof of it is found in the statement printed by Dun's Agency that there are at present 2,000,000 unemployed workers in the United States.

Outlook for Next Year

Virtually unanimous optimism for next season was expressed, only five votes indicating any doubt. Vancouver and San Francisco forecast labor unrest, Oklahoma is dubious about prices of oil and cotton, Charlotte, N. C., and Atlanta, Ga., question the crop outlook. On the bright side of the question, there are numerous specific reasons given for optimism. Cincinnati, for instance, reports big advance orders arriving at factories, Pittsburgh reports plants stocking up with raw material, Buffalo quotes industrial executives pledging general resumption of full-time operations. Utah mines, as well as Pennsylvania coal mines, are to reopen soon. Colorado cattle and mining prospects are fine, and crop prospects in the Minneapolis, Omaha and Des Moines agricultural areas are most promising.

Film Rentals

General impression is that rentals will hold firm, though it is admitted some exhibitors in the less favored sections may have to be granted reductions until local conditions in their territories better themselves. This particular phase of the investigation reveals that most exhibitors are willing to pay fair prices for films that promise adequate returns on their investment, and the impression gathered is that there will be little change, unless it be temporary.

Admission Prices

Opinion on admissions is about evenly divided, it appearing that exhibitors in the key centers will have no difficulty in maintaining their present scales, although in some of the smaller houses and in rural districts, due to local conditions, shading of prices may become advisable. The impression is conveyed, however, that most exhibitors will stand pat on admissions, holding to the theory that a difference of 2, 3 or 5 cents one way or the other will not materially increase or decrease attendance.

Longer Runs

"Favored," "Gaining Favor," "Longer Runs Coming," are some of the replies to the question of longer runs, on which the positive votes were in a majority. The key to the situation would seem to lie in the return from Kansas, which reported that "exhibitors gladly extend runs where justified." This expression would point to a desire on the part of exhibitors to change their programs as frequently as possible, but it is obviously impossible for the man with a small population to draw from or to adopt the policy and reports on these one-day houses so stated. The saving in gross advertising and exploitation expense in a year, as the result of longer runs, is a strong argument in favor of the plan and many houses of limited seating capacity are reported going in for it.

In varying proportion, business is off in many areas and in every case is laid to the economic slump which, happily, is nearing its end. It would be a paradox if, when millions are idle and industry crippled, the theatre did not feel the pressure. But right here let it be said the picture houses have suffered far less in proportion than the legitimate theatres of

the country. The "road" during the passing theatrical season has been a tragedy for legitimate show producers and probably will be recorded as one of the worst in the history of the business, with more companies stranded than ever was known in a single season before. The money lost by the legitimate theatres is dead, but with the favorable prospect confronting the picture houses, it is reasonable to suppose they will be able to strike their normal profit ratio within a short time.

Majority opinion holds that exhibitors want big specials at equitable rental prices whenever possible, but that the average feature has not suffered to any great extent. In one instance, it asserted the big pictures have helped business, and from another source comes the suggestion that they be limited to one a month.

Summed up, First National's investigation has produced a document on which the industry may base hope for the future. Past troubles and existing difficulties are concrete facts apparent to everyone in the industry. But the specific promise of better times also is something tangible for us to work with, especially as this promise rests upon assurance of what may be accepted as uniform prosperity in agricultural, mining and manufacturing sections.

Famous Players Studio Ball a Great Success

Attracted by the outlook for a repeated success of last year, a crowd of about fifteen hundred persons attended the second annual ball of the employees of the Famous Players-Lasky eastern studio, given on May 20 in the grand ballroom of the Hotel Commodore. Practically everyone there was in some way connected with the film industry. Among the many professionals included in the dancers were noticed Elsie Ferguson, Agnes Ayres, Constance Binney, Alice Brady, Wallace Reid, Thomas Meighan and Earle Fox.

Wallace Reid made his first personal appearance in New York, when he played the saxophone in the orchestra and took part in Kenneth Webb's motion picture satire, which was recently presented at the Actors' Equity show, being featured with Thomas Meighan, Alice Brady, Constance Binney, Robert Schable, Reginald Denny, George Fawcett and others. Max Fischer's orchestra from the Mid-night Frolic furnished the music for the dancing. Supper was served at midnight and immediately following there was shown the motion pictures of the crowd entering the ballroom, which were photographed about nine o'clock. From then on the dancing continued until the early hours.

Those who had attended the ball expecting the affair would be as successful as last year's were far from being disappointed. In fact it was frequently stated that the second annual ball was superior to its predecessor, which is saying a good deal and is praise indeed.

Western Pennsylvania Showmen Organize at Well Attended Pittsburgh Convention

AT LAST the exhibitors of Western Pennsylvania are apparently organized. After many years of effort on the part of a few there has been started an organization which gives bright promise of becoming one of the strongest in the country.

All classes of exhibitors, from the largest to the smallest, were represented at the convention of moving picture men at the Fort Pitt Hotel, Pittsburgh, Monday and Tuesday, May 23 and 24, and the greatest degree of harmony prevailed. About 150 delegates were in attendance and every minute of the two days was fraught with active and constructive work in the interest of the moving picture industry. An efficient corps of officers was elected and the various committees appointed are conceded to be composed of representative exhibitors, and every one of 'em hustlers.

A meeting of the Board of Managers will be held Tuesday, May 31, at 11 a. m., in the office of the Blackstone Theatre, Pittsburgh, for the purpose of selecting permanent headquarters and disposing of other business incident to the launching of a campaign for members and funds.

The opening session was held at 11 a. m., Monday, May 23. Henry Gauding, of the Lincoln Theatre, Pittsburgh, was chosen chairman of the convention, and Fred J. Herrington, secretary. A delegation was present from the Philadelphia organization, the members of which made inspiring and instructive addresses.

John S. Evans, president of the state organization, called attention to the fact that the Keystone state was one of the few which had neglected to remit its quota to the national organization, due to the fact that the western end of the state had been negligent in the matter. He urged the delegates to remove the black spot from this commonwealth.

Mr. Aaron, secretary of the eastern zone organization, followed. He dwelt particularly on the music tax, stating the exhibitors of his section of the state positively refuse to pay it and advised exhibitors of this section to do the same.

Other speakers were D. A. Harris, of the Harris Amusement Company, Pittsburgh, who welcomed the delegates; Charles Goodman, former secretary of the eastern Pennsylvania organization; P. S. Harrison, of Harrison's Reports, New York; Charles Seltzer, of Pittsburgh, who spoke on the music tax, saying the manufacturers of music rolls pay the tax on music and advised exhibitors that any additional tax is unnecessary; Charles Rappivort, vice-president of the eastern zone organization; R. S. Koser, state secretary of the organization; David Barrist, editor of "The Exhibitor," Philadelphia, who brought greetings from the eastern end of the state.

The following committees were appointed by the chair:

Convention committee—J. E. Smith, chairman; E. T. Beadle, Canonsburg; J. W. Mercer, Washington; J. M. Connor, Washington; L. C. Schmidt, Pittsburgh; William Finkel, Pittsburgh; Ben Amdur, Pittsburgh; M. B. Nadler, Ambridge; C. Vollmer, Pittsburgh; I. W. Shearer, Pittsburgh; Henry Poke, Pittsburgh;

Isaac Victor, McKeesport; F. J. Herrington, Pittsburgh; Paul D. Jones, Wilkinsburg; H. W. Gauding, Pittsburgh; Jerome Casper, Pittsburgh; H. Goldberg, Pittsburgh.

Resolutions committee—F. J. Herrington, chairman; J. W. Mercer, Washington; I. Shearer, Pittsburgh; Jerome Casper, Pittsburgh; M. Roth, Duquesne; W. E. McCartney, Oil City; W. J. Bittner, Johnstown; C. M. McCloskey, Uniontown; H. B. Kester, Pittsburgh.

Credentials committee—Jacob Silverman, chairman; O. A. Potter, Erie; E. Beadle, Canonsburg; John Newman, New Castle; W. E. McCartney, Oil City; F. J. Herrington, Pittsburgh.

Ways and means committee—Jerome Casper, chairman; Henry Poke, Pittsburgh; J. W. Conner, Washington; Mr. Matthews, New Castle; O. A. Potter, Erie; Mr. Salisburg, Beaver Falls; M. Rosenbloom, Charleroi; Mr. Buckley, Johnstown; George Sweitzer, Titusville; A. P. Way, DuBois; Isaac Victor, McKeesport; Jack Marks, Clarksburg; D. A. Harris, Pittsburgh; Paul B. Jones, Wilksburg.

Grievance committee—John Newman, New Castle, chairman; H. B. Kester, Pittsburgh; Joseph Mercer, Washington; W. R. Wheat, Sewickley; Thomas Wright, Brownsville; Theodore Sussman, Sharon; Walter Silverburg, Greenville.

Entertainment committee—L. C. Schmidt, Pittsburgh, chairman; J. E.

Smith, Pittsburgh; Ben Amdur, Pittsburgh; Jack Donovan, Pittsburgh; W. B. Nadler, Ambridge; D. A. Harris, Pittsburgh; M. Winograd, Rochester.

Badge committee—C. Vollmer, Pittsburgh, chairman; M. Kaiser, Pittsburgh; I. W. Shearer, Homewood.

Dues Based on Capacity

In the report of the ways and means committee the matter of dues was favorably acted upon. This provides for annual dues at the rate of 10 cents a seat a year. It is estimated that the combined seating capacity of the picture theatres in western Pennsylvania is 280,000. This would insure an income of \$28,000 a year. Of this amount the national body will get about \$5,000 and the balance will be used locally and in matters affecting about \$5,000 was collected during the convention of exhibitors in the state.

The greatest enthusiasm prevailed and convention, with several thousand more pledged.

At the afternoon session Tuesday the election of officers took place, with the following result:

Officers Elected

Jerome Casper, president; John Newman, New Castle, vice-president; F. J. Herrington, secretary; H. Goldberg, treasurer.

The contest for membership on the Board of Managers was quite spirited. Twelve names were placed in nomination, with nine to elect, the result being as follows: C. M. McCloskey, D. A. Harris, H. B. Kester, three-year term; M. Matthews, Joseph Mercer, M. Rosenbloom, two-year term; Paul Jones, W. J. Bittner, Sam DeFazio, one-year term.

The new president of the organization is general manager of the Rowland & Clark Theatres. He has been signally successful in combating adverse legislation at Harrisburg and his selection as head of the new organization was a wise one.

The name of the organization has been designated as Motion Picture Theatre Owners of Western Pennsylvania.

The convention came to a close Tuesday evening with a banquet at the Fort Pitt Hotel, which was attended by about 150 guests. Addresses were made by Joseph Marcus, state legislator; Peter Magaro, of Harrisburg, the several delegates from Philadelphia and others.

Arline Pretty on Way West

Following the completion last week of "Crossed Currents" a special production in which Arline Pretty is to be starred, Miss Pretty left New York for Los Angeles. Stopping en route at Harrisburg to visit her mother, Miss Pretty was entertained by Governor Sproul, a boyhood friend of her father. Miss Pretty expects to remain on the Coast indefinitely.

Massachusetts Governor Signs Censor Bill

Boston, May 26.

(By wire to Moving Picture World)

Governor Cox has signed the moving picture censorship bill, following the example of Governor Miller in New York.

The new law becomes effective in Massachusetts on January 1, 1922, and provides for a pre-publication censorship with fines as penalties for violations.

The measure is less drastic than the New York law but it is in every respect a censorship measure which gives power to a few to tell the public what it may or may not see.

Colorado and Iowa Affiliate with M. P. T. O. A.—Both States Elect Officers

TWO more states have joined the ranks of the Motion Picture Theatre Owners of America, the new additions being Colorado and Iowa. Both of these states this week voted to affiliate with the national organization and have indorsed the principles and policies of the M. P. T. O. A.

The exhibitors of Colorado met at the Brown Palace Hotel in Denver and formed a state unit to be known as the Motion Picture Theatre Owners of Colorado. Senator James J. Walker of New York, national counsel of the M. P. T. O. A. was present and addressed the gathering and was accorded a big ovation from the large assemblage of theatre owners of the state. Also present was S. I. Berman, executive secretary of the Motion Picture Theatre Owners of New York state.

Officers of Body

Officers of the Colorado organization are as follows: president, Thomas Vickroy, Denver; vice-presidents, Thomas Tompkins, Colorado Springs; Max Cohen, Trinidad; M. C. Gerhart, Fort Collins; treasurer, Max Schubach, Denver, and secretary, J. Broughton of Denver. Delegates to the national convention to be held in Minneapolis Monday, Tuesday and Wednesday, June 27, 28, 29, were also elected.

In Iowa, the exhibitors of the state met May 24 at the New Savery Hotel in Des Moines and an active unit was organized with the following officers:

President, Harry Heirsteiner, Des Moines; vice presidents, J. C. Duncan, Sioux City; M. R. Tournier, Mason City; E. Metzger, Creston; treasurer, B. R. Van Dyke, Des Moines, and secretary, George B. Flint of Boone. Delegates to the national convention were elected. The delegates voted to affiliate with the national organization, the policies were strongly indorsed and delegates to the national convention were elected.

Walker Addresses Delegates

A mammoth mass meeting of the Motion Picture Theatre Owners of Missouri and Kansas was held at Kansas City, May 23, at the Meuhlbach Hotel. The delegates were addressed by Senator Walker, who is carrying a message from the national organization across the nation to all exhibitors. Others present at the convention were S. I. Berman of New York, and Richard J. Hopkins, Attorney General of Missouri, and state counsel of the M. P. T. O. of Missouri.

An enthusiastic reception was accorded Senator Walker and the visitors, and delegates were elected to represent the states at the Minneapolis convention. Martin Van Praag of Kansas City gave a detailed report of the Executive Committee meeting in Washington.

Members of the Motion Picture Theatre Owners of Western Pennsyl-

vania and West Virginia met Monday and Tuesday, May 23 and 24, at the Fort Pitt Hotel in Pittsburgh. National Organizer I. M. Salyerds of Rochester, N. Y., addressed the convention.

Over \$5,000 Raised

At this convention there was raised more than \$5,000 in cash, and the full quota of the state was paid to the M. P. T. O. A.

Robertson-Cole Wins in Lumiere's Suit to Prevent Use of Carpentier Pictures

THE Robertson-Cole Distributing Corporation has a perfect legal right to use for publicity purposes photographs of Georges Carpentier, who aspires to the heavyweight championship of the world, in exploiting "The Wonder Man," starring the French champion.

Judge Julius M. Mayer in the United States District Court on May 24 dismissed the suit brought against the film company by Samuel Lumiere, Fifth avenue photographer, who claimed that he had a copyright on the Carpentier photos which precluded their use by the film company without his consent.

Basis of Copyright Claim

The photographer based his copyright claim on a letter bearing the signature of Descamps, Carpentier's manager, which was signed at the Hotel Biltmore shortly after Carpentier had posed for a number of photos at the Lumiere gallery, but Judge Mayer held that this was not binding either upon Carpentier or upon the film company.

In a lengthy opinion reviewing the facts involved in the case and the testimony of numerous witnesses, Judge Mayer declared that the conduct of the plaintiff and his agents in the matter had

Executive Committeemen John S. Evans of Philadelphia and Henry Poke of Pittsburgh gave the delegates an account of the committee sessions in Washington.

Officers of the M. P. T. O. of Pennsylvania who attended the convention included: President, John S. Evans, Philadelphia, vice-presidents, Peter Magaro, Harrisburg; Fred Herrington, Pittsburgh; Martin Matthews, New Castle; secretary, M. J. O'Toole, Scranton; assistant secretary, R. S. Koser, Lewisburg, and treasurer, Jacob Silverman of Altoona.

not been commendable and expressed the opinion that it is quite clear that the Carpentier photos had been procured for the use of the film company in exploiting the Carpentier production and that the photographer has no legal right to prevent the film company from using the photos for publicity, or any other purposes.

Had Been Imposed Upon

Judge Mayer pointed out that Director Adolphi, who was engaged by Robertson-Cole to produce the Carpentier production, had been imposed upon by an agent of Lumiere. It was the director who made arrangements to have the Carpentier photos taken at the Lumiere gallery, but he insisted that there was no arrangement whereby the photographer was to have the privilege of copyrighting the pictures.

Judgment Against Stoll

Supreme Court Justice John M. Tierney has signed an order directing that judgment be entered against Frederick K. Stoll for \$16,166 in favor of the U. S. Photoplay Corporation, of which he was president.

"In the Shadow of the Dome" has been condemned as unfit for public exhibition. The condemnation came from exhibitors within our industry and not from the censors without. This should be given the greatest possible publicity in print and by word of mouth. Read the account elsewhere in this issue and then keep talking about it.

Defending Washington Admission Prices, Crandall Shows Higher Operating Costs

ADMISSION charges demanded by Washington, D. C., exhibitors were ably defended by Harry M. Crandall, as chairman of the exhibitors' committee, before the Wheeler subcommittee of the House Committee in the District of Columbia. Washington houses have been under fire from Congress, first, because of an alleged need for additional legislation providing certain protection against panics in the theatres, and then because of the claim that theatre prices are too high.

It is believed that no action will be taken with respect to the former, the congressmen seeming to be fully convinced that the exhibitors are doing everything they can to safeguard their patrons from injury as well as discomfiture, and also that the exhibitors are giving the public its money's worth.

No effort was made to bring the regular theatres into the discussion. The managers of the legitimate and vaudeville houses did not attend the hearing, being under the impression that enough information had been given at previous hearings and that the wording of the notice of the hearing was such as giving them the option of appearing or staying away. The managers being busy on Saturday they took the alternative and failed to make an appearance at the committee room.

A second invitation, more mandatory than the first, was then sent to them and the managers practically ordered, it is understood, to appear before the subcommittee on May 27.

Crandall's Argument

In appearing before the subcommittee, Harry M. Crandall presented the following statement entirely refuting the charges against the film men:

"The general charge for admission to picture theatres in the District of Columbia is 18 cents and 2 cents war tax, total 20 cents. A few of the larger downtown houses charge 18 and 22 cents matinee and 22 and 36 cents nights, these prices being made necessary by the money invested, size of orchestras, advertising necessary for competition, etc. For example, the show that runs at the Knickerbocker or Metropolitan for 22 and 36 cents, which is top price, will be shown two weeks later at our Savoy Theatre for 18 cents, the difference being made possible by the age of the picture, less number of men in the orchestra, and less money invested—and all prices of admission are regulated by these conditions.

"I might call your attention, however, to the fact that the top admission, generally speaking, is 36 cents for two hours' entertainment, the entertainment shown in these theatres running from an hour and a half to two hours, and at the present prices of admission motion pic-

tures in Washington are much less than in other towns of similar size, and far less, in many instances, than such cities as New York, Chicago, Philadelphia and Baltimore.

"There are in Washington fifty-five picture theatres, and with the exception of seven downtown houses, they are all residential theatres open at night only, and from information I have been able to gather, 90 per cent. of the smaller picture houses are only making a bare living for their owners. Many of them have changed hands several times.

What About Other Prices?

"The strange part of this investigating is that they are to investigate the prices of picture theatres, which unquestionably furnish the cheapest form of amusement in America today. Even the general price for carousels is 10 cents, and the ride lasts about three minutes. The average price for a glass of soda is 20 cents and 2 cents tax, which about equals the average price of motion pictures, and a glass of soda is consumed in about two minutes.

"In addition to this, picture houses are required to be fireproof in every particular, and have fifteen taxes, namely, license tax, water tax, real estate tax, personal tax, vault tax, seat tax, admission tax, income tax, excess profits tax, assessment tax, film tax, capital stock tax, corporation tax, inspection, tax, music tax.

"On account of their cheapness, the picture theatres of America today number about 20,000 and have an approximate attendance of between fifteen and twenty million people daily. This alone must prove their popularity and that their price is right, and the only reason that they are able to gain a profit is on account of the volume business done, volume business made possible by cheap price and continuous performance—and if anybody has been able to get wealthy out of the business, would they not deserve it as long as they can furnish to the American public the cheapest form of entertainment? The investigating of motion picture prices against the prices of anything else would seem to me to be a good bit like investigating the prices charged by the 5 and 10 cent stores against the largest department stores."

"Continuously Harassed"

Mr. Crandall's statement then took up the war and charity work of the industry, saying that he simply mentioned these things to bring out the work that has been done, willingly and without recompense, by the exhibitor and the industry at large.

"Despite this, however," he continued, "while doing all this work, we have had to combat at every turn unjust inimical

legislation all over the country, much of it emanating from reformers—and we cannot help feeling that we should not be thus continuously harassed when our past record is considered and when we feel that present conditions do not justify it, especially in view of the fact that despite all these handicaps we are today the cheapest form of amusement for the American people."

Advance in Costs

The statement also gave the advance in film rentals, help, buildings, etc., since 1916. For instance, in theatres running from 6:30 to 10:30 p. m., musicians that were paid \$18 a week in 1916 now receive \$33 weekly, the union scale, and very few can be secured at those figures. Projectionists now receive \$40 a week, an increase of nearly 200 per cent. Ushers' pay has gone from \$4 to a minimum of \$10, and cashiers today average \$15 instead of \$6. Film that in 1916 could be secured for a night house as low as \$10 a night, now costs more than \$35 and runs as high as \$100, or an increase of about 400 per cent. Managers' salaries are at least \$50 instead of \$20. The cost of advertising in Washington has jumped from 15 to 32 cents a line. Soft coal has gone from \$4.80 a ton to \$11. Electricity, posters, carbons, photographs and other accessories have increased from 50 to 200 per cent. in cost.

The advance in houses open all day is also given. Film has gone from \$400 to \$2,000 a week and the use of money has increased in rate of interest 33½ per cent.

Defends \$2 Features

Jack S. Connolly, Washington representative of the National Association of the Motion Picture Industry, defended the \$2 productions. He declared that the reason for them was due to the enormous expenses that the producers were compelled to pay for their big productions. He cited "Way Down East," "The Four Horsemen" and "The Queen of Sheba" as some of the recent massive productions which were playing in the regular theatres. Considerable amusement was caused by the various members of the committee in an informal discussion telling who their favorite stars were. The committee seemed considerably surprised when Mr. Connolly said that many of the larger productions cost more than \$500,000 to make.

Julian A. Brylawski, who conducts two theatres in Washington, a combination vaudeville and picture theatre and a picture theatre, told of the increased cost of running his theatre today compared to a few years ago. He declared that his vaudeville acts cost him 500 per cent. more now than they did a few years ago and that his picture rentals were also considerably higher.

International Film Service Sued by Actress Over Publication of Picture

THE filing of an answer by the International Film Service, Inc., discloses that Helen Gugger, describing herself as an actress, who appeared at the Broadway Theatre in November, 1919, in the "Parisian Fashion Frolics" under the stage name of Mlle. Lantelme, has brought suit against the film corporation to recover \$10,000 damages for supplying the Evening World with a copy of her photograph, which the paper published on September 13 as a photo of Mlle. Lucie Lantelme, the French actress who was the wife of Alfred Charles Edwards, millionaire and one time owner of the Paris Matin.

The article coupled the picture of the plaintiff in referring to the sudden deaths of Billie Carleton and Olive Thomas in France, and telling how Mlle. Lantelme met a sudden death on her house boat on the river Rhine. The publication of this article, the plaintiff claimed, did her much damage in her profession, and she blamed the film company for giving the picture to the Evening World.

International Statement

International states that as the plaintiff was about to appear in motion picture work, it obtained her picture with her consent, and when it was applied for by a representative of the Evening World, it delivered a re-photographed copy. The answer states that when the Evening World found it had made an error, it settled with the plaintiff for a consideration as large as the damages she sues the defendant for, and released the newspaper from all responsibility. In addition, the answer states the Evening World on December 4 published an article explaining the error and stating the plaintiff's name to be Helen Cressman, a member of an

old Philadelphia family, who bore a strong resemblance to the French Mlle. Lantelme referred to in the article. For these reasons International asks that the complaint of plaintiff be dismissed.

Kansas City "Dads" Amend Ordinance on Censorship

An amendment to the censorship ordinance providing that twenty or more adult citizens of Kansas City may petition for a review of a picture passed by the city censor was adopted by the council on May 16. It was said the amendment meets the approval of all the interested parties.

Exhibitors recently introduced an amendment to the same ordinance, which provided that only resident taxpayers were eligible to petition for a review of a picture. This met with strong objections from the various women's organizations in that it was usually the man of the house who was the taxpayer. The amendment last adopted is a compromise measure.

Want a Ban Placed on "The End of the Road"

Further evidence of the assertion made by representatives of the motion picture industry at Albany recently, that producers, distributors and exhibitors could and would clear filmdom of the few objectionable features, has been offered by measures taken by the Associated Motion Picture Advertisers, Inc. As the result of complaints, the association is considering with the National Association, steps to prevent the showing of "The End of the Road," alleged to be objectionable, with special references to showing before mixed audiences.

This film, dealing with social evils, was produced by the United States Government during the war for showing at the army cantonments as a moral lesson. Since that time it has fallen into the hands of private individuals and has been exploited for commercial purposes. Its showing is said to have been one of the arguments brought up against the screen at repeated hearings on censorship measures.

School to Open June 13

From more than 650 applicants, S. R. Kent, general manager of distribution of the Famous Players-Lasky Corporation, and Fred F. Creswell have selected forty men who will be students in the next Paramount Sales School which will open the morning of June 13 in the Paramount home office for a four-weeks' course. All of the forty students have been chosen from outside the ranks of the Famous Players-Lasky organization.

Goldwyn Denies Report

Goldwyn emphatically denies a report recently published to the effect that Gouverneur Morris, the author, is to withdraw from the Eminent Authors' Corporation, which is associated with Goldwyn Pictures Corporation. "We have a long term contract with Mr. Morris and have first call on all his material," said Samuel Goldwyn.

Senator Walker Addresses Chicago Exhibitors

Chicago, May 25.

(By wire to Moving Picture World)

One hundred and thirty exhibitors gathered at the luncheon given Senator James J. Walker and Sam I. Berman at the Morrison Hotel today by the M. P. T. O. of Illinois. The Wisconsin and Michigan organizations also were represented. Senator Walker was introduced by President L. M. Reubens. He opened a splendid address by congratulating the Chicago exhibitors on their successful efforts against local censorship since his last visit here, when he came to assist in the fight. He commended the national organization on the great progress made recently and shown in the visit of executives to Washington, where hearings were secured with President Harding and his cabinet, proving that the real value of industry is beginning to be recognized.

He also spoke on the present investigation of the 5 per cent. film tax and the Blue Laws. He said the Blue Laws can never exist in this country if the majority is awake, but that the characteristic fault of Americans is to wait until the eleventh hour. He said: "Don't wait until you are on your deathbed before you fight." Putting one owner out of business did not mean so much as putting 5,000 patrons out of entertainment, he added. He spoke also on threatening trustification, urging a more thorough coast to coast organization. Speaking on behalf of M. P. T. O. he disclaimed all responsibility for the passing of censorship in New York and laid the entire blame on the N. A. M. P. I.

Senator Walker was followed by Mr. Berman, who spoke mainly of the necessity of organization and what has been accomplished. A welcome announcement was made by President Reubens that the Francis Censorship Bill was defeated today in the House at Springfield.

Mayer Is Optimistic

Business has been holding up well and promises well for the entire summer, reports Julius Mayer, of the Elm Amusement Companies, 27 School street, Boston, which controls the Universal and Majestic Theatres, Fitchburg; Elm, North Attleboro; Elm, Hudson; Elm, Danvers; Marlboro, Marlboro; Opera House, Milford; Orpheum, Canton, and Magnet, Dorchester. The autumn, he believes, will find business fully normal again. The company expects to acquire at least six more houses in a year.

Phillip Carle Resigns

Phillip Carle, recently assistant director to Robert G. Vignola, director of Cosmopolitan Productions, has resigned to take up the megaphone on his own behalf. Mr. Carle will direct the Holman Day stories in the Maine woods.

Inspection Fee Raised

The inspection fee for moving picture and other theatres of Baltimore has been increased from \$1 to from \$5 to \$15, according to the seating capacity, by an ordinance which passed the City Council and was signed by Mayor William F. Broening on Saturday, May 21.

Two inspections are made each year, one to examine the electrical equipment and the other to cover the building proper. In the past \$1 has been charged for each inspection, but the present rate covers both, which are made by representatives from the Building Inspector's office. The reason for increasing the fees is because it will aid in reducing the tax rate and help the Building Inspector's Department to become self-supporting.

Consensus of Published Reviews

Here are extracts from news available at press hours from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).



Through the Back Door

(Mary Pickford—United Artists—6 reels)

M. P. W.—Mary Pickford returns to her best loved line of impersonation in her latest United Artists production.

N.—Mary Pickford's talent and personality will put this over.

E. H.—Is a typical Pickford vehicle.

T. R.—This production adds another success to the long list of Mary Pickford screen triumphs.

W.—Mary delightful as usual, but she has had better stories.

Boys Will Be Boys

(Will Rogers—Goldwyn—4,300 feet)

M. P. W.—There is hardly enough action in the story to make it satisfactory screen material. Mr. Rogers uses all his well-known and well-proved arts in making hard-luck "Peep" a really human character.

N.—Quaintly humorous, simple story with Will Rogers.

E. H.—There is a genuine air of wholesomeness about the entire production.

T. R.—Is another of those pleasant, wholesome comedy-dramas with which the name of Will Rogers has come to be identified on the screen.

W.—Show them this Goldwyn comedy and let them enjoy laughing.

What's a Wife Worth?

(Featured Cast—Robertson-Cole—5,700 feet)

M. P. W.—Lends itself to many catchy advertising stunts, and if you get the audience it will go away pleased.

N.—Sob-sister story is stressed with false sentiment.

E. H.—Highly entertaining and engrossing.

T. R.—Registers as an unusually interesting heart drama with many finely developed emotional situations.

W.—Heart interest in this that doesn't always register.

J'Accuse

(Featured Cast—Marc Klaw—10,000 feet)

M. P. W.—Rebounds between the tiresome and the sublime.

E. H.—Compares with the best of foreign made pictures. Is elaborately produced and very well acted.

T. R.—In spite of its faults, it is perhaps to be one of the season's greatest film importations.

W.—A striking indictment against war, but much too long.

The Rider of the King Log

(Featured Cast—Associated Exhibitors—7 reels)

M. P. W.—The story itself is dramatic, filled with expert character drawing and developed against a background of the rugged beauty incident to the logging industry in the State of Maine.

N.—Vigorous, elemental story of lumberjacks; carries fine backgrounds.

E. H.—The picture possesses excellent entertainment value and is very well acted by a cast headed by Frank Sheridan.

W.—Should prove a good attraction for hot weather especially.

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The Wild Goose

(Featured Cast—Hodkinson—6,443 feet)

M. P. W.—Will undoubtedly interest a big majority of film fans who will see it, although as adapted from Gouverneur Morris story, it has psychological shortcomings that hurt its realism.

N.—The picture seldom rings true and looks especially false in the dramatic scenes.

E. H.—Is a slow-moving story of the neglected wife theme. It has been elaborately staged.

W.—And still they come—another unhappy eternal triangle.

What's Worth While

(Featured Cast—Famous Players—5,632 feet)

M. P. W.—The story develops too slowly at times and there are altogether too many sentimental close-ups of the heroine, but the atmosphere of the different scenes is clearly indicated and the acting is excellent in general.

N.—Single track and rather slow.

E. H.—The action is slow and perhaps too psychological where the physical would have been more suitable.

T. R.—Offers a mediocre plot strung out into six reels; an entirely unnecessary length.

Old Dad

(Mildred Harris—First National—6,000 feet)

M. P. W.—Is a human interest story with the right amount of pathos and comedy to retain the attention of the theatre patron throughout the full length of the picture.

N.—Mild entertainment in this conventional picture.

E. H.—Combines sentiment and melodrama in well-produced and moderately satisfying entertainment.

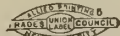
T. R.—Offers fair average entertainment



YOU NEVER CAN TELL ABOUT SUCH THINGS WITHOUT KNOWING ALL THE FACTS
Perhaps when she heard him play the violin she—. But the whole story is set forth in Hodkinson's "The Foreigner"

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

IT is now proposed to show free of charge, in theatres identified with the Motion Picture Theatre Owners of America, films which will assist in a national movement for vocational education. The plans in detail have yet to be announced, but it is stated that a series of morning matinees at which no admission will be charged will be inaugurated.

This idea is a good one, and while vocational pictures are on schedule the opportunity is offered for the showing of industrial subjects of advertising merit which would yield a considerable revenue and thus finance the theatre's expenses for the showing of other subjects. Indeed the announcement of the vocational program suggests the possibilities as it evinces a desire to show "the activities of trade commerce and agriculture in such a manner as to place before the spectators a fair and complete picture of each subject."

This would seem to be the solution of the vexing problem of screen advertising. There is nothing improper in the idea and it would guarantee a great distribution for the advertising-industrials. At the present time whenever an advertising subject, no matter how interesting, is shown in the guise of entertainment the public is entitled to feel that it has been deceived and this of course is an ulti-

mately ruinous course for the theatres. Free showings, apart from the regular shows, with good material of advertising value would cover the matter nicely.

During the present week the daily newspapers carried an announcement that Mrs. James A. Stillman, of divorce notoriety, had been offered \$100,000 to appear in several moving pictures. The announcement carefully refrained from any mention of the company or individual making the alleged offer. Investigation tended to show that representatives of Mrs. Stillman, whether authorized or not, had sought this place for her on the screen and that the screen had not sought Mrs. Stillman.

There was a time in the City of New York when at Hammerstein's Victoria Theatre various persons who were not of the stage appeared before the footlights. Each local sensation in the newspapers brought the hero or the heroine into that playhouse so that the morbidly curious might be permitted to pay their money to see them. Two unsavory young women on one occasion took potshots at a millionaire and they were promptly given an engagement at the Victoria. Their appearance was justified solely by the morbid curiosity of the public, and legitimate vaudeville managers, as well as the better element of the public, resented the system.

The screen must even be more careful, catering as it does to the masses of the

people throughout the country. It should step and step hard upon any picture suggestions like that of the appearance of Mrs. Stillman on the screen. It is to be expected that the National Association and the Motion Picture Theatre Owners of America will promptly condemn this proposition as soon as it reaches a stage where action is necessary.

Any attempt to trade on the pitiful domestic infelicity of a woman is abhorrent and disgusting. The merits of the case have not even been determined, even though pages of newspaper space have been devoted to the airing of the drab details of this, the most notorious divorce case in the history of the American courts. If the announcement was made with the idea that it would help to force a settlement outside of court, the screen should resent any attempt to make use of it for such a purpose. If it is intended that Mrs. Stillman should actually appear to gratify the morbid, the industry should take prompt steps to see that the picture is not exhibited.

The case in point furnishes a further evidence of the futility of censorship. If Mrs. Stillman were to be presented in a moral play there is nothing that any censor under the law could do to stop it, but her very appearance would be a parading of a new divorce figure before the masses. Within our business the picture if it is made can be stopped, and if action is promptly taken it is quite likely that it never will be made.

Clip and Paste

For Newspaper and
Program Convenience



Mae Murray in "The Gilded Lily" broke all records for attendance when it played at Loew's Stillman Theatre, Cleveland, for two weeks and it has been rebooked for a run of one week at Loew's Euclid and Alhambra theatres of that city, simultaneously.

Lois Weber has assembled the cast for her new picture, and besides Louis Calhern and Claire Windsor, who will play the featured roles, there will be Marie Walcamp, Jack Dougherty, Gertrude Short, Margaret McWade, Phillip Hubbard, Earl Hughes and Wilbur Higby in prominent parts.

Lee Moran starts in as a lone star in a new comedy called "Robinson's Trousseau," written by the noted humorist, H. C. Witwer, at Universal City this week.

Horace Williams, casting director of the Ince studio, has gone to Dallas, Texas, to visit his mother, who is seriously ill.

Charles Van Enger, chief cameraman of the Maurice Tourneur company, has returned from New York where he obtained certain location scenes for "The Foolish Matrons."

Clyde Cook, now frolicking on many a screen in the Fox five-act special comedy, "Skirts," is to be seen shortly in a new comedy called "The Guide," in which he is promised to make a new record for mirth creation.

Helen Ferguson is cast for leading business with Buck Jones in a new unnamed Fox picture now in work at Hollywood.

"Lost in the Alps" is not exactly the

title of a new feature, although it does somewhat allocate William Farnum, the Fox star, now motoring through the Swiss Alps.

Various people have shot the rapids above Horseshoe Falls, up in New York state, with more or less success. Richard Stanton, directing a new picture for Fox, is the latest to attempt it, and they say the prints he brought back prove that he shot the churning waters with very great success.

Tyone Power will be seen in the near future in a new Fox special now in work under Charles J. Brabin's direction.

Reports from Old Zanzibar, for Cathay and dear Waikiki, indicate that our old friends, "Mutt and Jeff," through the medium of the Fox cartoon comedies, are as popular in these foreign climes as they are at home.

Ora Carew is playing lead opposite Tom Mix in a Fox picture now being made at Hollywood.

Director Tenny Wright is completing the final scenes of "Broke 'n Idle," the second of the William A. Howell comedies in which Billy Evans and Geraldine Karma are being featured.

Norma Talmadge's next First National release, formerly titled "Satan's Paradise," founded on the book, "On Principle," by Andrew Soutar, and adapted for the screen by Anthony Paul Kelly, has now been definitely titled "Regeneration Isle," and will be released early in August.

Shipman Writes of Italian Market

First Hand Information About Present Conditions for Moving Picture World Readers

ERNEST SHIPMAN, who went to Italy at the request of a group of the most important Italian producers, writes as follows from Rome, under date of May 2, for the benefit of Moving Picture World readers:

"After a visit to Palermo, Naples, Rome, Geneva and Turin, I find that everywhere there is a high regard for the American citizen, but a great lack of understanding as to his art in pictures. There are about ten Italian stars, of which three hold first place, who count more at the box office over here than our best known celebrities. There is a great field here for American product, but it will have to be cultivated at an initiative sacrifice.

100 Studios in Italy

"There are about one hundred studios in Italy. A number of them have become merged into a trust under the name of the Unione Cinematografica Italiana, which includes the Ambrosia Company, which has recently made 'Theodora,' the Rives Co. producers of 'Madame San Gene' and Carlos Amato, rightly called the Belasco of Italian drama, who stands sponsor for the modern productions in which Pina Minechelli (pronounced Mena Kelly) is starred. From all standpoints I consider the work of this artist the most natural and convincing of any Italian artists, and the theatres of Italy have accorded her the place of honor in hotly contested popular voting contests.

"Franchesca Bertini also is controlled by the U. C. I. group, but shows her thirty years, and insists upon directing herself, which has proven fatal for some of our American luminaries.

U. C. I. a Big Power

"An artist who threatens Pina Minechelli is Jacobini, who is outside the U. C. I. group under the management of Pittalugo, who now controls most of the cinemas of Italy.

"The most powerful organization from the standpoint of production accomplished is the U. C. I. It has made over 180 pictures to date, though very few have sold in England and (as yet) none in America. H. C. Hoogland, in the past identified with Selig and Pathe, is whipping the most likely into shape, titled in English for the American market, but of the most promising shown

me only the productions of Minechelli looked good enough for the big time.

"A new organization has been effected in which a number of units have been grouped and controlled by the 'Ultra,' which is entering the field of production and exploitation free of debt and a backing of over five million lire. This company has erected the most complete studios in Italy, situated at Rome, and distinctive by being the only ground floor studios in the country.

"Instead of exploiting stars, the company has already secured an option on the output of many famous European authors, whose works may be utilized in countries adjacent to the Mediterranean, and they intend making productions under American supervision, with a view of selling the American market. They have already undertaken the production of 'Ben Hur' upon a massive scale, and have arranged for the use of the Coliseum for the filming of the famous chariot race between Ben Hur and Massella.

This permission has been granted, but no picture company will ever lease this place. The Ultra Company claim they can dispose of Ben Hur in all countries but

America, and as their story is not the Young dramatization they can even do business in America with some change as to title. I warned of the danger of violating existing copyright conditions, but they claim to have been fully advised.

"The U. C. I. has decided upon a revival of 'Quo Vadis,' to be entirely remade for American consumption.

"Dante' is being lavishly produced at Florence, where the scenes of his struggles and death are realistically depicted.

"Another company with studios in Rome is making another version of 'Dante,' and instead of journeying to Florence for the original settings, they are duplicating them, most wonderfully, and at an expense of over a million lire. As a memorial to the famous poet the Italian government has granted one million lire towards one of these productions.

"We know that Italy excels in all forms of technical stagecraft. It is the lack of heart interest which permits their gorgeous efforts to limp.

"American commercialism and practicability wedded to Italian artistry and genius is the solution."

Frank Newman Puts on Old "Movie" Show With Griffith Film of Vintage of 1908

ONE of the most original novelties ever offered the Kansas City public was the added special attraction at the New Theatre the week of May 15. It was a short sketch entitled, "Fifteen Years Ago in the Movies." The Newman management carried its audience back fifteen years to the days of the old nickelodeon with its electric piano in front to attract the crowds, its singer of "ulcerated songs," and many other reminders of the days when the motion picture was only a novelty and often a joke.

For this occasion, the vaults of D. W. Griffith were searched and the original film of one of his first short dramas was uncovered. The picture was produced by the American Biograph Company in 1908 and is entitled "Chums." The picture is less than 800 feet in length and the photography is very poor, but it was considered a masterpiece at that time. Mary Pickford and

Mack Sennett have the two leading roles. All the sets were exteriors and only four different locations are shown in the entire picture.

The act created an unusual amount of mirth among the audience. The gum-chewing ticket seller who doubled as piano player and the manager-janitor-singer-announcer-reader helped much toward the success of the attraction. Slides were much in evidence, the kind that welcome the audience, ask them to remove their hats, please not to spit on the floor, wait a minute while the projectionist repairs the film, etc. Several weeks were spent by Milton Feld, Newman manager, and Lee Sargent, chief projectionist of the Newman theatres, in searching the storerooms of the supply houses of the city for the slides which were shown with the feature and which are older than the Griffith production. The stunt surely made a big hit.



"HOOTCH, MON! 'PUSSYFOOT' JOHNSON IS HERE!"

Pessimism envelops this Scotch family in "Courage," a Sidney Franklin-First National attraction, as its members deliberate the possibility of only home brewed beverages in the future. Naomi Childers and Alec Francis are featured



Keeping in Personal Touch

By FRITZ TIDDEN



WHILE everybody in the film industry was wondering what information Adolph Zukor would give out about his European trip, Mr. Zukor apparently had other thoughts, on his arrival home last Friday on the Aquitania. The Aquitania docked Friday night, and Saturday morning Mr. Zukor was in his office bright and early for a series of conferences. As soon as these were out of the way, however, he left immediately for his country place where he spent the week-end playing golf. This was the first chance he had to play golf since he left, and he plunged into his game Saturday to make up for lost time.

* * *

A demonstration of visual instruction as used in teaching geography, English and hygiene took place last week in the auditorium of the Museum of Natural History. It proved conclusively the aid derived from motion pictures in conjunction with school work. A class from a Brooklyn school went through an illustrated lesson on the Panama Canal. Another class from the Washington Irving High School gave a lesson on the circulation of the blood and pictures appertaining to Longfellow were presented during the English lesson.

Ernest L. Crandall, director of lectures and visual instruction in the Education Department, said:

"Edison knows a lot about electricity and moving pictures, but he knows little about teaching. Showing is not teaching any more than telling. We have come to realize that motion pictures can be of great assistance in teaching, but visual instruction is only an adjunct to the classroom work."

Only about 10 per cent. of the schools, he said, had motion picture booths, and 40 per cent. had stereopticon machines, while there should be a motion picture machine in every school.

"I want you," he said, "to agitate for funds to obtain motion picture machines for all the schools. Bombard the Board of Education for them if you are satisfied that the visual method of instruction is a success. That is the only way to get a sufficient appropriation for this object."

* * *

A most unusual, bizarre and thoroughly useful exhibitors' service book on "The Cabinet of Dr. Caligary" has been issued by Goldwyn. The brochure is in perfect atmosphere with the unique foreign film. It was edited by Si Spitzer, who deserves unstinted praise for a difficult piece of work.

* * *

Al Lichtman and Oscar Price, of Associated Producers, are leaving for the coast within a few days.

* * *

There has been a rumor, that will not down, going the rounds of the industry to the effect that Jack Meador has been slated for the position of production manager for Famous Players-Lasky, Jack and everybody concerned deny the rumor, but we are just about skeptical enough to take the denials with a grain of salt for the time being, or at least until somebody else is appointed to the position.

* * *

Why do not the daily papers get their information concerning the motion picture industry correct before they publish stories about it. Invariably when a woman figures sensationally in the news they jump

at the chance to call her "a motion picture actress," when the person in question has never really appeared before the camera, or perhaps, once as an extra woman. It is the mark of the most sophomoric cub reporter to think that such a statement dresses up a story or adds in any way to its value as reading matter.

Then the New York Sun published a long, front page story headed "Wave of Price Cutting Falls on Moving Pictures at Last," which was conspicuous for its inaccuracy.

* * *

John Barrymore is to sail for Europe in two weeks' time, immediately after the run of "Clair de Lune" terminates at the Empire Theatre. It is said he will make at least one picture while abroad.

* * *

Harry Reichenbach has gone to Chicago in the interests of "Dream Street." Before he went he remarked that he would put the Loop on the map, the way he did our own Forty-third street.

* * *

E. T. Peter, of Dallas, C. C. Griffin, of Oakland, Glenn Harper, of Los Angeles, Henry H. Lustig, of Cleveland, Sam Bullock,

of Cleveland, C. W. Gates, of Aberdeen, S. D., and C. E. Whitehurst, of Baltimore, were among the out-of-towners in New York this week for an important committee meeting in the offices of the M. P. T. O. A.

* * *

Mae Marsh is not to desert the screen next season as has been variously announced in some of the daily papers. This statement was made at the time a story was sent out that the popular film star had been signed on a long-time contract to appear in stage plays under the management of John D. Williams. It was said that the first play had been chosen for Mae. But we learned that she expects to work in pictures simultaneously with her stage work.

* * *

Mrs. M. L. Fulton, executive secretary of the Children's Matinee Association, Inc., rises to remark that she considers slapstick comedies have a bad influence on children, and that the matinees she arranges for the little folks every morning at Town Hall will not include them. Mrs. Fulton states that "rough slapstick comedy brutalizes children," and that they un-

The rich American cut glass punching bag is awarded this week to Max Linder for devising the only Edison questionnaire that rings the bell in the moving picture industry.

The same is as follows:

1. Who invented the motion picture? Why? When?
2. If they had not been started then, what would the population of Hollywood be today?
3. Describe a scenario writer in detail.
4. What is the specific gravity of raw stock; of finished prints?
5. State percentage of actinic light rays in California. What is their weight worth in gold?
6. How long is film?
7. Describe process known as "blue-pink tone green tinted yellow with silvered high-lights," and if so, why?
8. Give annual rainfall in Los Angeles by months, weeks and days.
9. Guess value of Fatty Arbuckle's cellar and name highest proof goods, if any.
10. Name picture in which Mary Pickford appeared as a little girl.
11. What is the weight of cold cream per cubic yard? Where does it come from and where does it go?
12. How many directors pose for "straight" pictures with hat and puttees on?
13. Describe a film stretcher. How many feet can a single reel story be stretched to?
14. Who is Charlie Chaplin? Where is H. O. Davis?
15. If the cameraman cranks 14 and the projectionist turns 12, what is the apparent relativity of increase in normal movement of figures on the screen at 128-foot throw, screen angle 2%, lens elevation 33 feet? (Note—Use plenty of scratch paper.)
16. If a set is promised at nine in which 400 extras are to work, and it is not ready until eleven, what is the temperature, proportion and quality of words between director and art director? Samples not required!
17. State freely your views on censorship and when you think they will start propaganda against pool halls, horse-racing, gambling, open districts in closed towns, sensuous novels, shimmy dancing and other things much worse than so-called wicked motion pictures.
18. Who first used the expression "super special"?
19. Who discovered the "statement"?
20. Bound an important announcement to the trade.
21. Analyze the difference between "in conference" and stalling. Why?

derstand them only too well. Children never stop at being onlookers, she says; they copy what they admire.

Isn't all this a rather sweeping statement, Mrs. Fulton? Don't you mean SOME slapstick comedies have a bad influence over SOME children? We take the liberty of imagining, for instance, that when you were a little girl, Mrs. Fulton, if you had seen a custard pie comedy you wouldn't have gone home and cast pastry in the general direction of the nearest innocent bystander. Nor can we imagine you going around the house kicking people. We bad little boys have been known to play practical jokes long before the advent of motion pictures, when we did not have their "brutalizing" influence.

* * *

Ben Blotcky, Kansas City manager for Associated Producers, is a check from Czecho-Slovakia. Any Kansas City bank will cash him at face value. Question: What is his face value?

* * *

J. Parker Reid, Sr., who has just returned from a fourteen month's trip to South America, says that Main street looks much cleaner and everything, but he misses the bottle of Scotch he was able to get at any time he wanted it down where Cine-Mundial is widely circulated.

* * *

Edward Armstrong, district sales manager for Universal in the Pacific Coast territory, has been in New York during this week looking over the summer film styles.

* * *

W. E. Atkinson, general manager of Metro, has returned from California.

* * *

L. C. Barnstyn, head of the Dutch Film Trust, who has been in this country for several weeks, sailed for Holland last Saturday.

* * *

Doc Willat arrived in town from the coast the early part of the week.

* * *

Ray C. Smallwood, Nazimova's director for several years, came East from California recently for a vacation.

* * *

Joseph Schildkrout, the recent recruit from the Jewish stage, who has made an unqualified success in the title role of "Liliom," has been signed on a three-year contract by D. W. Griffith. Schildkrout has had studio experience, but never in this country. In Europe he appeared in a screen version of Oscar Wilde's "The Picture of Dorian Grey."

* * *

"Jack Mulhall is the hero. We have never cared much for him before, but in this picture he resembles Eugene O'Brien, and that is the highest form of praise."—New York Tribune.

Absolutely the highest, Harriet?

* * *

Don Walk, well known publicity man, has been engaged by Universal to prepare special advertising and exploitation material on Universal features.

* * *

The mascot of the Goldwyn sales convention was husky George Hickey, of Buffalo. Hickey was the butt of the conventionites from the start of the Goldwyn special until the arrival at the studios. Col. Arthur Lucas, of Georgia, did most of the baiting. But George is a big boy and he can stand a lot, so they tell us.

* * *

At the convention, it was officially announced that on a certain banquet evening, all dress would be formal. Hearing this, Will Rogers called over to Doc Remy, of the Lone Star territory, "I say, Uncle Lou, are you going to wear that evening dress suit they have in Texas?"

* * *

If Charles Dillingham can find a big picture that meets with his approval the

Hippodrome is to be turned into a film theatre for the summer months. A mammoth orchestra is to be a feature of the presentations. The Hip management would have secured Sousa's Band had not the band's summer engagements prevented. This mark the first exhibition of films for an extended engagement in the Hip since the Shuberts gave up the management of the house.

* * *

After two busy and festive weeks at the exchange men's convention in the studios at Culver City, California, Goldwyn executives located at the home office returned last Sunday, with the exception of F. J. Godsol, vice-president and chairman of the board of directors. Godsol has been a member of the studio colony since the early spring and he finds the atmosphere so congenial that he refuses to set a definite date for his return.

Now that Samuel Goldwyn has recovered from the operation on his throat, which prevented him from attending the convention, it is probable that before many days have passed he will pack his bag and join Godsol at Culver City.

* * *

That "Monsoons" are a subject of intense interest was demonstrated on Thursday of last week when a prospective purchaser of a large equipment was having lunch with the Monsoon Ventilating System sales manager. At the next table were seated four gentlemen discussing the famous questionnaire as prepared by Thomas A. Edison. One of the party, reading some of the questions aloud, came to the one which asks: "What is a monsoon?" Before he could proceed to the next question one of the men remarked: "Huh, that's easy, anybody knows a monsoon is a fan what makes summer breezes for theatres." All of which may be a surprise to Mr. Edison, however.

* * *

Eugene Clifford, for a long time a member of Bill Yearsley's flying squadron up at First National, has resigned from the publicity department of that company. He has joined the editorial staff of Motion Picture Life, the attractive sheet that is circulated to numerous theatres for use as a house organ.

* * *

Julius Singer, manager of the Reelcraft New York exchange, barely escaped being killed in an automobile accident in Tarrytown last Sunday. The party included Harry Lewis, the well known attorney, and other prominent film men.

* * *

Somebody must have made a mistake. The producer of a certain feature thought so much of a trade paper review of his picture that he followed the usual custom of reprinting the criticism in full in his exhibitors' plan book. The review began so well and praised the picture so glowingly, gushing about the merits like a sophomore, that the producer became so enthusiastic he evidently did not read the last paragraph, which is headed "Box office value." It read:

"If ever we wished we were an exhibitor we entertained such a wish after viewing _____, for most certainly we would waste no time booking this one."

It all depends on how you take or leave the "waste."

* * *

"Free Lecture on Morality" was a sign that inspired Owen Moore to remark: "They make you good for nothing these days."

* * *

The secret is out! It has been discovered that Arthur Brilant, the demon publicist, who recently became the handy man with a Remington up in the Associated Producers' offices, is an inveterate joiner. He already belonged to so many lodges that when he wore all the emblems on his Mon-

roe doctrine waistcoat he looked like the front elevation of a Mexican general on dress parade. Then he went and joined another the other night, and the initiation was so vigorous that he had to write his copy in long hand from an upright position.

* * *

Irving Thalberg, the youngest director general in the film world, is in New York from Universal City for a few days. It is his first visit here since he matched his twenty-two years against the fifty-two kinds of hot water at the Universal studios.

The other day he ran the gauntlet of Eastern beauties, following his announcement he is looking for several young women to be enrolled in the Universal stock at Los Angeles. He is still in a maze of blondes and brunettes. It is the young executive's aim to get players who can act naturally, not stagey, before the camera, and he says that he is having a hard time of it.

* * *

Announcement is made that Martin, McGire and Newcombe, title artists, formerly located at 727 Seventh avenue, have taken offices at 130 West Forty-sixth street. The studio will be equipped with the latest devices for the production of art title and special effects. Several changes have been made in the personnel of the organization. F. C. Mims will have charge of the photographing of titles; A. J. Wildman, cinematographer, Edward Side, formerly with Wids, will be in charge of sales.

* * *

The features at the following theatres next week are: Capitol, Florence Reed in "The Black Panther's Cub"; Criterion, Thomas Meighan in "White and Unmarried" opens an indefinite engagement; Rialto "The Woman God Changed" moves down from the Rivoli, which will present "A Wise Fool"; Strand, Charles Ray in "Scrap Iron."

* * *

Hugo Reisenfeld is back from Boston where he put on at the Colonial Theatre one of his typical programs with "The Woman God Changed" as the central feature.

* * *

The Oxford Amusement Company of St. Paul, Minn., has been incorporated with a capital of \$100,000. Andrew P. McGlynn, Minneapolis, is president; Thomas A. Burke, of the same city, vice-president, and George W. Granstrom, of St. Paul, secretary-treasurer. A theatre will be built in St. Paul.



FLORENCE VIDOR

One of the screen's most charming personalities, now an Associated Exhibitors' star

Chicago and the Middle West

By PAUL HINZ



Illinois Considering Censorship Bill; Provides Commission of Three Members

A NEW bill seriously affecting the industry was presented to the state legislature at Springfield by Representative J. H. Francis, of Morris, Ill., May 10. It provides for the creation of a State Motion Picture Commission to be composed of three, appointed by the governor, and to receive a salary of \$3,000 a year; for establishment of suitable quarters in Springfield, with authority to open branch offices at any other point; for investing full power in this commission for the licensing of motion pictures as expressed in the following:

The commission shall license every film submitted to it and intended for exhibition in Illinois, unless it finds that such film is obscene, indecent, immoral, sacrilegious, inhuman, that it depicts a bull fight, or a prize fight, or is of such a character that its exhibition would tend to impair the health or corrupt the morals of children or adults or incite to crime or race hatred. No motion picture film which has not been licensed by the commission and which does not bear its seal, and is not accompanied by its certificate, shall be exhibited by any licensed place of amusement, or elsewhere, for pay, free will offering, or for charity, in connection with any business in Illinois.

The bill further provides for a charge of \$2 to be made by the commission for the examination of the first reel and a charge of \$1 for each additional reel; for imposing a fine of not more than \$500 for violation of this act, or imprisonment in the penitentiary for not more than one year; for the privilege of revising the fees by increase or decrease to such a sum as will produce sufficient income to "pay the entire cost of the commission including salaries and all other expenses"; for investing the same power over advertisements as over the films themselves and for the confiscation of any film unlawfully changed, exhibited or transported.

Another bill causing considerable agitation

among Illinois exhibitors is one that was introduced by Representative McCabe, of Freeport, which would prohibit theatre owners from seating patrons nearer to the screen than thirty feet. This in the average theatre would mean the non-use of the first six rows. This same bill includes a section providing that no picture theatre owner shall be allowed to sell a ticket of admission unless there is a seat vacant in his house at the time of sale.

Society Sees "Deception"

"Deception" had an unusual premiere in Chicago where it was first shown to fashionable society at the Drake Hotel, Thursday, May 19. The Service League for the Handicapped, in search for good entertainment was interviewed by Dan Roche, Paramount's publicity director in Chicago, who sold them on "Deception." The ballroom at the Drake was packed, it being necessary to bring in extra chairs to accommodate the unexpected crowds, and the program, consisting of a Burton Holmes Travelogue and Paramount Magazine, in addition to the feature, was received with much applause. Seats sold for \$5 each.

Indians in Prologue

Ascher Brothers have arranged for the appearance of nine Indians from the Blackfoot tribe at the Roosevelt Theatre during the run of Marshall Neilan's "Bob Hampton of Placer." Marshaled by Chief Tow-Guns Whitecalf, they will figure in an elaborate prologue, the setting for which was designed by Mons. Marshall. Princess Juanita will sing old Indian chants. An initiation ceremony to give their arrival in Chicago publicity has been planned by Harry Rice, to take place on the Municipal Pier, Monday, May 23, when several of the city officials, including the mayor, will be accepted as members of the Blackfoot tribe.

Pictures at Pageant

The motion picture has been called upon to play an important and interesting part in the great Pageant of Progress, which has been the talk of Chicago for months and which is scheduled for exposition for two weeks, beginning July 30, on the Municipal Pier. Educational and industrial films will be exhibited by the department of public works and buildings, by hospitals, schools and various manufacturing firms which want to demonstrate their mode of operation. No arrangements have as yet been made for the showing of any features.

Address by Senator Walker

Senator James J. Walker, accompanied by Sam Berman, executive secretary of the Motion Picture Theatre Owners, was the guest of the Illinois branch of the M. P. T. O. A. on May 25, at a luncheon given in the Hotel Morrison. Senator Walker addressed exhibitors from Illinois, Wisconsin and Michigan upon subjects that are now claiming the important attention of all connected with the industry.

At B. & K. Houses

Johnny Jones gave the Chicago public a glimpse of what the famous "Edgar" of the Booth Tarkington series looks like, off screen, when he appeared in a short sketch presented at the Balaban & Katz houses this week. His mother, Mrs. Edward Peel, appeared in the act which ran at the Central Park, May 20, 21 and 22, and which is booked at the Riviera for the week of May 23 and at the Tivoli the week of May 30.

Fourth Week at Ziegfield

"The Cabinet of Dr. Caligari" closed a third big week at the Ziegfield on May 21, with the prospect of being held over for a fourth week. Manager Harmeyer reports that the picture has occasioned unusual interest and that each day is increasing its drawing powers.

In Brief

Universal's Casino Theatre is now under the management of Bert Ibberson, who was formerly connected with the Standard Theatre, Cleveland, also a Universal house.

Henry W. Peters has been appointed manager of the Pioneer Film Corporation in Chicago. Mr. Peters has been associated with Pioneer since last fall, before which he was special representative for Pathe on the West Coast. His experience in the film business has covered a period of about thirteen years.

"Reputation" will have its Chicago premiere at the Roosevelt on June 5. An unusual exploitation campaign, promising to be heavier and more inclusive than any ever put over by Universal in this territory, is being planned by W. W. Hill.

Morosco Signs Ruggles

Wesley Ruggles formerly of Metro and J. Parker Read, Jr. productions has been signed by Oliver Morosco to direct the screen version of "Slippy McGee" in which Wheeler Oakman has the title role.



EXHIBITORS VISIT INTERNATIONAL FILM STUDIO

Members of Theatre Owners' Chamber of Commerce of New York look over the place where Cosmopolitan productions are made. Frank Borzage, who directed "Humoresque," is holding a future exhibitor in the front row

Adolph Zukor Is Re-elected Chairman of Producers' Division of N. A. M. P. I.

THE fifth annual meeting of the producer and distributor members of the National Association of the Motion Picture Industry was held at the headquarters last week. The following directors were nominated by the producers for election at the annual meeting to be held in June: William A. Brady, William Fox, Samuel Goldwyn, D. W. Griffith, Morris Kohn, Carl Laemmle, Oscar A. Price, R. A. Rowland, Joseph M. Schenck, Lewis J. Selznick, G. B. Van Cleve and Adolph Zukor.

In the absence of Chairman Adolph Zukor Gabriel L. Hess, of the Goldwyn Pictures Corporation, acted as temporary chairman. Adolph Zukor was unanimously re-elected chairman of the division, which position he has held for five years. Richard A. Rowland was elected vice-chairman and Frederick H. Elliott, secretary.

The distributors' division immediately followed the meeting of the producers and

the following were nominated as directors representing this division, to be elected at the annual meeting: Hiram Abrams, W. E. Atkinson, R. H. Cochrane, R. S. Cole, Lee Counselman, E. W. Hammons, Gabriel L. Hess, Al Lichtman, C. C. Pettijohn, Saul E. Rogers, Percy L. Waters and J. D. Williams. Percy L. Waters was re-elected chairman of the distributors' division; Lee Counselman, vice chairman, and Frederick H. Elliott, secretary.

The following resolutions on the death of Franklin K. Lane was unanimously adopted by the meeting:

"Honorable Franklin K. Lane, former secretary of the interior, and chairman of the Americanism Committee of the Motion Picture Industry of the United States, has gone to his reward after a life of usefulness. As a public official, he commanded the respect of all with whom he came in contact. In his private life he endeared

himself to the hosts who were numbered among his friends, because of his genial, kindly disposition, which characterized him to a fullness rarely found in men. Of high type nobleness of purpose, sincere to the point which marked him one for reverence, he will be not only missed but mourned for as one whose place cannot be readily filled.

"Resolved, that this expression of sorrow be spread upon the minutes of the National Association of the Motion Picture Industry, be suitably engrossed and duly authenticated by the president of the National Association, and copies transmitted to the widow of the late Honorable Franklin K. Lane."

Supply Division Meets

At the fifth annual meeting of the general and supply and equipment divisions the following directors were nominated by the general division for election at the annual meeting to be held in June: Fred J. Beecroft, Paul H. Cromelin, John C. Flinn, Paul Gulick, Arthur James, Martin J. Quigley, Fred Rothenberg, P. H. Stilson and Thomas G. Wiley. Fred J. Beecroft was elected chairman of the general division, Paul H. Cromelin vice-chairman and Julian Solomon, secretary.

Plans were discussed for a campaign for members for this division, to be formulated for special consideration at the annual meeting on June 8. A resolution of sympathy was adopted to be extended to the widow of the late James L. Hoff.

At the meeting of the supply and equipment division the following were nominated as directors representing this division, to be elected at the annual meeting: Harry N. Allen, Jules E. Brulatour, Willard B. Cook, B. J. Knoppleman, H. T. Edwards, Walter J. Moore, E. M. Porter, Will C. Smith and L. P. Weber. J. E. Brulatour was re-elected chairman of the supply and equipment division; Walter J. Moore vice-chairman and Frederick H. Elliott, secretary.

Goldwyn Branch Managers in Convention at Culver City Formed New Sales Plan

GOLDWYN'S sales convention ended Sunday, May 22, when the last of the special trainload of film folk were deposited in the Far East of the United States.

For nine days the convention was held at the Goldwyn Studios in Culver City, California. By days there was business discussion and by nights there was much banqueting.

Many things were accomplished at both business meetings and banquets. A new idea in methods of sales will result, and the exchange of ideas on the part of the executives and managers was most vital to the Goldwyn Company.

The advance pictures on the Goldwyn fifth year list were reviewed and applauded by the men who have to get the contracts. The round-up affair of the convention was the banquet at the Ambassador Hotel on Thursday night, May 19. Senator James J. Walker of New York was a special guest and in the course of his speech, he emphasized the importance of the Goldwyn get-together at the studios.

"For the first time," said the Senator, "the men who sell the pictures are conferring with the men who produce them. The men who sell them are closer to the public, because they are closer to the exhibitor who

is the pulse of the public. The industry will never get on a real basis of business until other picture companies follow this great example."

Other speeches were made by F. J. Godsol, Abraham Lehr, A. S. Aronson, Alfred Weiss, and J. G. Hawks. The Goldwyn party started its tour to the studios on May 4. It ended on May 22. Twenty-eight Goldwyn managers and executives took the trip.

Reports given out while the convention was on show that never in the history of the company has the success of the fourth year group of pictures been approached.

Figures from all sections of the country, including first, second and third-run theatres, indicated that the leading productions of the fourth year will enter the fall season as strong favorites. Many requests are being received for repeat bookings and from exhibitors who missed play dates when the pictures were first issued. There are at least twelve productions that bid fair to far exceed the customary life of a photoplay, it is reported.

Topping the list are "Madame X," starring Pauline Frederick, from Alexandre Bisson's stirring emotional drama; Basil King's "Earthbound," and "Scratch My Back," the Rupert Hughes' comedy.

Theatre Consolidation Near

Announcement of the consolidation of the Lynch and Cooley chains of theatres at Tampa, Fla., is expected within the next few days. Mr. Cooley has just returned from Atlanta, Ga., the headquarters of the Lynch firm. Meanwhile the Alcazar Theatre, the principal Lynch theatre in Tampa, has shown the United Artists' Mary Pickford picture, "The Love Light." United Artists' pictures previously have been shown exclusively at the Strand, one of the Cooley theatres. The Strand, on the other hand, has shown a Justine Johnstone Realart picture. Realart pictures previously have been seen only at the Alcazar.



MARION FAIRFAX CALLS IT "THE LYING TRUTH"

A rather puzzling title for her production, and how are we to conclude in these scenes whether truths or lies are being spread broadcast? The young gent in the oval seems sincere enough. "But," says Marie, the stenog., "you never can tell about these smooth-tongued guys"

News of the West Coast

By A.H. GIEBLER



Harper in Washington

Glenn Harper, secretary of the Theatre Owners' Association of Southern California, left this week for Washington where he and other men identified with the industry are to confer with President Harding regarding the protest being made against obnoxious taxation. Just previous to the departure of Harper, the Theatre Owners' Association held its annual meeting to elect new officers. J. S. Lustig was elected president; J. L. Lazarus, vice-president; O. W. Lewis, second vice-president; Glenn Harper, secretary; D. B. Vanderlip, of Huntington Park, financial secretary, and B. H. Lustig, treasurer. These men with three others, F. A. Grant and J. E. Wrightsman, of Long Beach, and J. M. Young, of Hollywood, constitute the new board of directors.

Edith Hallor Weds Director

Edith Hallor, who played one of the leading feminine roles in the Cosmopolitan production, "The Inside of the Cup," was married last Saturday to John J. Dillon, director at the Fox Studios in Hollywood. The wedding took place at the Hollywood Hotel in the suite of Mr. and Mrs. Bernard Durning (Shirley Mason) and was a surprise to all the guests invited for the ceremony. Jack Dillon has only recently returned from New York, where he directed Billie Burke in a picture.

Kane Host at Dinner

Arthur S. Kane, president of the Arthur S. Kane Corporation, who presents the Charles Ray productions through First National and who has been in Los Angeles for the past few weeks, was host at a dinner at the Ambassador Hotel last Thursday evening to a group of friends. The guests included Mr. and Mrs. Hal E. Roach, Harold Lloyd, Mildred Davis, Bessie Love and her mother, Mr. and Mrs. Gus Inglis, and John P. Fritz, who is associated with Mr. Kane.

Entertain Editors

The Western Motion Picture Advertisers, an organization composed of publicity directors and their assistants from the various film studios in and about Los Angeles, gave a dinner to the local photoplay editors and trade journal representatives last Tuesday evening on the Marion Fairfax set at the Hollywood studios. The "Wampas," as they are affectionately called, have for their president Ray H. Leek, Metro publicity director; vice-president, Arch Reeve, of Lasky's; John McCormick, secretary, and Roy Miller, treasurer. Pete Smith, publicity director of the Marshall Neilan and Marion Fairfax companies, was host at the dinner.

Semon Again Ill

Larry Semon, Vitagraph comedian and director, while performing a stunt for a new comedy one day this week, suffered a relapse from an old injury received a few weeks ago. Semon went back to work in the studio before he was fully recovered and against the advice of his physician. The stunt that caused the relapse was not dangerous, but in view of the fact that he was still weak from the former injury, his strength gave way. He will probably be kept another month in the hospital before he can return to his picture work.

Fire at Fairbanks Studio

During the making of a scene for "The Three Musketeers" at the Douglas Fairbanks' studio last Wednesday, the flame in a fireplace set ablaze the whole of the back of a large and expensive set. Doug himself, in costume, who was working in the action at the time, discovered the fire and led the Fairbanks' fire brigade in the fight to extinguish the blaze. The damage was estimated at about \$1,000 and included the destruction of a handsome cape which Doug was wearing in the character of D'Artagnan.

Long Beach Has Censors

An ordinance providing for censorship of picture shows and other theatrical performances will become effective in thirty days in Long Beach. The measure was urged by Commissioner of Public Safety William M. Peck, and provides that any member of the censorship board may stop a theatrical performance at any time.

G. Archinbaud, Director Weds Katherine Johnston

George Archinbaud, well known director for Selznick, was married Wednesday, May 18, to Miss Katherine Johnston at Shore Acres, Mamaroneck, Mr. Archinbaud's summer home. The ceremony was performed by Rev. William A. Kirkwood, of New York City.

The marriage of Mr. Archinbaud and Miss Johnston terminated an acquaintance of five years. They met when Mr. Archinbaud was directing a picture for the old World Film Company.

Miss Johnston has appeared on the screen in several Selznick productions, most notably "The Flapper," in which Olive Thomas was starred. The bride comes from Washington, D. C.

Several well known film folk were present at the ceremony including Philip Masi, who served as best man and Sue Gordon who acted as bridesmaid, Mr. and Mrs. Alan Crosland, Emil Chautard, Montagu Love, William Davidson, Mrs. Edith Johnston, mother of the bride and Ted Johnston, brother.

To do the wedding in regular film style, motion pictures were taken of the event and these films will be preserved by Mr. Archinbaud for the future.

But a brief honeymoon was allowed Mr. Archinbaud and his bride due to the fact that he had to start working on a new Eugene O'Brien production at the Selznick studios in Fort Lee.



"EAST SIDE, WEST SIDE, ALL AROUND THE TOWN"

Carmel Myers, in Universal's "Cheated Love," shows how Universal love is in scenes that range from the cheerless room of an Avenue A family to a spacious apartment on the Drive

Success of First National Pictures in Ohio Shows Business Is Improving

IN the general industrial hiatus which has been apparent in many sections of the country, Ohio, a fifty-fifty manufacturing and agricultural state, has been slow to give signs of a revival. That conditions are bettering for Buckeye people, however, is indicated in an interesting survey made by correspondents for the statistical department of Associated First National.

The theatre has ever been a barometer of the state of the public purse, the failure of so many legitimate stage attractions on the road during the present season offering gloomy proof of the fact. The reports to First National, made as the result of an investigation begun the last week in April, show that in Ohio, at any rate, the situation is improving.

In Cleveland, the Metropolitan and Strand theatres played "Sowing The Wind," featuring Anita Stewart, day and date for a week, and the results were so gratifying they both held it over for a second week. In the case of the Metropolitan, Manager William Freedman said: "The picture went over bigger than any we've run since the business depression set in." In booking it for a second week, the Metropolitan broke a policy that had stood for six years.

At Sandusky, George J. Schade, owner and manager of the Schade Theatre, reports that "Passion," which he played for three days at increased admission, brought in more money than any picture he ever exhibited. "The Kid," played at regular prices, exceeded in number of paid admissions, but the gross financial return on "Passion" beat the Chaplin picture's total. Ordinarily the Schade scale is 35, 30 and 15 cents. For the Pola Negri engagement they were lifted to 25, 50, 75 and \$1. Explaining his price increase, the first in five years at his theatre, Schade declared economic conditions did not warrant it at the time of "The Kid" showing, but felt the higher scale warranted now.

Eljuria, O., population 23,000, has been reported as the scene of labor troubles, but O. J. Bannon, manager of the Colonial there, did capacity business with "In the Heart of a Fool." The Lion Theatre, G. R. Moore, manager, at Bellevue, a town of 6,000 inhabitants, played to extraordinarily big business with the Marshall Neilan special "Go and Get It." In Mansfield, W. A. Partello, manager of the Majestic and the Mansfield Opera House, played "Nomads of the North" for three days at the former to such

big business that he booked it for two additional days at his other house.

August Ilg, manager of the Wonderland, at Lorain, a big ore port whose population is made up chiefly of workers in the shipping and iron ore trades, sent in strong reports on four First National attractions, "Not Guilty," "The Woman in His House," "Scrambled Wives" and "Nineteen and Phyllis." He declared business more than satisfactory on all of them.

Thirteen Companies Recently Incorporated

Thirteen companies incorporated in the motion picture industry in this state during the past week, and filed papers with the secretary of state at Albany, N. Y., noting capitalizations aggregating \$1,395,500. These companies, amount at which each was incorporated and the board of directors for the first year, are as follows:

Roder Cowen Service Corporation, \$10,000, Eugene Roder, G. F. Cowen, S. E. Blogg, New York City; F. I. L. M. Club of Buffalo, Inc., \$500, M. A. Chase, A. E. Moses, R. T. Murphy, Buffalo; Krackerjack Komedies, Inc., \$100,000, James Montalbana, Palisades Park, N. J., F. A. Blumberg, Brooklyn, H. Y. Dushey, New York; La Vida Amusement Corporation, \$50,000, David T. Helprin, New York; Louis J. Maltz, Andrew Manza, Brooklyn; Scenario Music Company of Philadelphia, Inc., New York, \$50,000, Jacob Silverman, Henry Kleuber, Joseph A. Myruski, Brooklyn; Barcli Theatre, Schenectady, \$100,000, J. J. Walker, Schenectady, James A. Leary, William E. Benton, Saratoga Springs.

Phono-Toy Company, Inc., moving picture and phonograph business, \$500,000, Edith and James Ennisson, Max D. Farmer, New York; Gold Seal Photoplays Corporation, \$500,000, William S. Grey, New York, G. R. Hamilton, Jersey City, Ralph V. Lake, New York; R. D. Skinner & Co., New York, \$50,000, O. Glenn Saxon, Yonkers, H. A. Wight, R. D. Skinner, New York; Belmore Realty Corporation, Brooklyn, \$15,000, Louis Odessky, Bluma Welinsky, Ida Moses, Brooklyn; Rialto Productions, \$50,000, Isidor Katz, Gardiner Conroy, Daniel A. Lennon, New York; Hampton Play Corporation, scenarios, \$40,000, Joseph F. Rinn, B. M. L. Ernst and David J. Fox, New York, Owego Amusement Company, Inc., Owego, \$30,000, R. N. Merrill, Waverly, F. D. Rundell, Owego, and M. E. Comerford, Scranton, Pa.

Charles H. Rogers States that Franchises Will Not Be Given

POSITIVELY no proposition to franchise any territory will be considered by our organization. The territories will be handled exclusively by the branch offices of the organization. No exchange will be abandoned and on the contrary, new exchanges will be opened in the various distributing centers of the country."

Charles R. Rogers, general manager of Robertson-Cole, made this emphatic statement at a conference of western managers, held at the Los Angeles studio recently, and declared that it was made to refute rumors relating to the plans of the organization which had gained circulation. Mr. Rogers visited several of the branches on his way East to the home office.

"I am making this tour of the country in order to ascertain just what type of productions exhibitors want, and to obtain first hand information in regard to conditions generally. I have found that conditions are very satisfactory, and that the period

of so-called depression has practically passed.

"The policy of the Robertson-Cole company always has been one of complete co-operation with exhibitors, and as general manager of the organization, I can assure them that this co-operation will continue. We intend to launch a new policy of distribution this fall, one that will prove an innovation in the industry, and one that will increase the prestige and efficiency of Robertson-Cole."

Much Pleased

Mr. Rogers was very much pleased with the conditions which he found during his visit to the Robertson-Cole studio. He studied the different angles of production, and immediately upon his return to New York will make recommendations regarding future productions from conclusions drawn and from talks with leading exhibitors throughout the country.



FROM TENEMENT HOUSE TO TRANSATLANTIC LUXURY

A wide variety of locales is found in "Journey's End," Hugo Ballin's production for Hodkinson release, showing the rise in the world of the heroine

Selling the Picture to the Public

By EPES WINTHROP SARGENT



Yale Faculty Aids a Promotion Scheme

Interlocking schemes brought a lot of publicity to the Rialto Theatre, New Haven, recently. The first step was a voting contest for the most popular actress, and the Yale students promptly proclaimed that Elsie Ferguson had that distinction.

Then the house announced "Sacred and Profane Love" and offered a prize for the best art study of the star. The offer was limited to the Art School of the University, and Professor Taylor, the head of the school, not only arranged the contest but acted as judge.

The prize was a season pass to the Rialto, and was awarded to M. J. Mueller for a life-size study of the head. It is not a very good likeness but an excellent piece of drawing, and it made a compelling lobby display both for the students and the town-folks.

Albert S. Nathans, Paramounteer for the New Haven district, was the chief engineer of the scheme. He has added a new stunt to the line of drawing ideas. If you use it, use it all, with the voting contest, the drawing stunt and the showing of a picture of the star while the contest is on. The contestants should not be required to see the picture, but most of them will.

Another good angle is the distribution of postcard portraits in connection with the contest. Miss Ferguson's picture decorates the rooms in most of the student quarters and serves as a perpetual advertisement for the Rialto.

Use Johnston's Snoops

If you are on the Paramount mailing list and get John LeRoy Johnston's "snoops," don't throw them into the wastebasket as "some more of that publicity stuff." It makes great program copy and your local photoplay editor will be glad to get the material. It's not the regulation press copy, but live wire stuff of the sort department conductors are always in search.

Double Tie-up Idea Now Gaining Favor

Harry Swift contributes another example to the rapidly growing list of double window hook-ups. He got a display in Utica for "Forbidden Fruit" and set in a window a card reading: "After partaking of 'Forbidden Fruit' at the De Luxe Theatre, take 'The Love Special' and see Wallace Reid, at the Avon."

Now we are waiting to see the first example of a triple hook-up. It can be done where there are three houses in town taking the same service. The bulk of this window was given to "Forbidden Fruit," with plenty of cutouts and a very nice display. You cannot see them very well, but there is a string of stills along the entire front of the window.

Intensive work along these lines is generally held to exploitation men, but there is no reason why two houses should not combine to get an effect. There is too much jealousy and far too little co-operation, and it is costing a lot of opportunity. Just figure out that the other chap may be a good sort, too, and work in with him.

Robson, Pittsburgh Paramounteer, Has New Stunt for Best Show Week

WILLIAM N. ROBSON, Paramount exploitation man in Pittsburgh, has sprung a new idea for "Best Show in Town" week planned by Paramount. He is enabling all Paramount exhibitors to get free space in the Press in return for a slight slide service.

The Famous Players-Lasky is taking a large space for its own announcement, as a part of the national advertising campaign. It occurred to Robson that where he was handing out a large chunk of space, it might be possible to demand some coupons.

Suggested a Hook-Up

He suggested to the Press that that newspaper also make it a Big Circulation Week, and the circulation manager was intrigued, as they say in novels. In plainer English, he fell for the idea and fell hard.

The scheme is very simple. All houses in the district to use Paramount service for that week can come in. The Press will give a three-inch single column display ad, which costs \$12, in return for the display for two weeks of a slide announcing some feature in the Sunday paper.

Less Than Cash

Considering the fact that few managers get \$6 a week for a slide, most of them figured that they were making money. They will get a representation in the big splash

for practically nothing, the Paramount will get the benefit of a big list of houses, and the paper will get more circulation.

All of the Paramounteers are up on their toes, but Robson seems to be up a ladder and ahead of the rest. But all of the story has not yet been told. They are all working. Wait.

Writes Own Press Book Where it Is Necessary

Lem L. Stewart, the exploitation head of Southern Enterprises, writes his own plan books where the material supplied by the releasing company is insufficient or inefficient.

The plan book for "Skirts," for example, carries no readers and some impractical ideas. Mr. Stewart wrote a supplement in which he gives copy for ten classified advertisements, readers for general use and the one big suggestion that this is a circus story and not another girl play. This helps the local man get his stuff over.

But "Skirts" is only one of the stories for which he has had to supply readers. He does it whenever necessary, for he wants his house managers to have a full supply of the right ideas, and this is one reason why the Southern Enterprises exploitation department has been so successful.



MAKING A WINDOW DO THE WORK OF TWO IS THE NEW IDEA

Harry Swift got this Utica window for "Forbidden Fruit," at the De Luxe; but he figured that "The Love Special" was not "Forbidden Fruit," so he made that a post-script and sold both Paramount productions, economizing space to advantage

Selling the Picture to the Public

Dogs for Kazan

Harry Gould, of the Hippodrome, Fort Worth, Texas, has a full exploitation staff. When he played "Kazan" his relief operator, Hobson, suggested borrowing police dogs from the Glen Garden Kennels, and made the touch, Curtis Felder borrowed the show cage frames from the Cyclone Fence Company, Alexander borrowed the chicken netting to complete the frames and the porter dug up the sawdust. That's what you might call teamwork.

They showed about \$10,000 worth of imported dogs and got a three column cut in the local paper and more word-of-mouth advertising than they counted on. It really smashed a record.

Has False Lobby Walls for Special Effects

At the bottom of this page you are shown two unusually interesting pictures, because they illustrate a good idea in lobby work. They are from the Strand Theatre, Asheville, N. C., and show J. C. Duncan's utilization of a scheme suggested by Lem L. Stewart when he had that house last year.

It will be seen that there is a stairway at the right, leading to the business offices, which makes it awkward to dress the lobby. And it is also not easy to get an effect without painting the walls in water color and then washing them down after the display. Mr. Stewart planned to have a falsework of beaverboard made, but was called to take charge of the exploitation department before he could put it into work.

Mr. Duncan has taken his suggestion and has put into effect the idea. In the display on the left is seen a garden effect, with this falsework painted to suggest brick. This was shown for three days to advertise "While New York Sleeps." The same sand was left down, but the rest of the properties were removed, the falsework was taken away, a canvas front put up and the last half of the week the lobby advertised "Skirts."

For this the regular lobby walls were

Hyman's Novelties at the Mark Strand

Because the week of May 28 includes Decoration Day, Edward L. Hyman has arranged a better than usual program at the Mark Strand, Brooklyn. He does



EDW. L. HYMAN

not figure on a "grind" show for the holiday, which might make a few extra dollars. He figures that a good show will bring them back and prove the better investment in the long run.

He opens with a duet from "Sweethearts," by Victor Herbert, for tenor and soprano. For this is used a neutral blue drop with moon cutout, two hedge-rows and tree leg drops right and left, a rustic bench in the centre. Singers in steel blue spot from overhead, strip lights half blue and half red.

The overture is the second number, for Hyman doesn't care where he plays the number. It is an arrangement of the airs of North and South, concluding with "Dixie." At the close the curtains part to disclose a portrait layout with Lincoln in the centre, flanked by smaller portraits of Grant and Lee. Six veterans from Grant Post, G. A. R., will serve as a color guard, wearing their G. A. R. uniforms. A flag is shown on which is trained the breeze from a large fan. The lighting will be in blue.

This is followed by a bubble dance, in which the dancer works to the music of Brahms' "Valse." A red cyclorama will be caught up at the sides to disclose a woodland backing. Blue spots on the drop and magenta and orange spots on the sides for the dancers, who according to Hyman, will be attired in a Grecian scarf, but perhaps she will wear a little more than this.

The first film follows; the Topical Review, which gives place to "Songs and Dances of Sunny Italy." The selections are "O, Sole Mio," for tenor and quartet; "Ciribiribi," sung by the soprano; Neapolitan dances, "Mari, Mari," for baritone, and "Funiculi, Funicula," sung by the quartet, with the dancers working. A Venetian drop is used, with balustrade and gondola, and a water ripple on the canal areas. Moonlight effect. All in Italian costume.

A Sport Pictorial comes next with a prologue to Charles Ray in "Scrap Iron" following. This shows the interior of a blacksmith shop, a three-wall interior, with a quartet, dressed in rural costumes. One man works the forge, with a flame effect. The interior is dimly lighted with blue from above and red from the hearth, with amber on the backing to the doorway.

"Moonshine," a Mermaid Comedy, comes next and the bill closes with "Love's Dream" as the organ postlude. It forms an exceptional program.

used, but the front was masked in, to suggest a circus entrance. The tiger in the background is stuffed, but he is a realistic brute and the entire display is above the average. Mr. Duncan made it a big week, and the stunts did not cost as much as they look. If you do much exploitation, there is nothing more useful than these panels, unless it be two sets of panels, that one

set may be painted while the other is being shown.

Garden Scene Not Sharp

The garden scene does not come up as sharply as it should to give the full suggestion, but it will serve as a hint and you will find that the attention it attracts is well worth the cost.



THESE TWO ELABORATE FRONTS WERE SHOWN WITHIN THE WEEK AT THE STRAND, ASHEVILLE, N. C.

They were planned by J. C. Duncan, house manager. The handsome garden setting is for "While New York Sleeps," while the circus front is to give emphasis to "Skirts," another Fox feature, which seems to be winning the southern patrons in droves. The set on the left shows the lobby with the beaver-board panels to be painted. On the right are the natural walls

Selling the Picture to the Public



HARRY SWIFT'S CUTOUT IS GETTING WORN THIN FROM USE

Harry Swift, the Albany Paramounteer, has used *Fatty* in the windows so often that the cutout is getting frayed on the edges, but still it works. This time 95 cents of "Brewster's Millions" will buy any book in the window. Saratoga

Fatty in a Window Got Standing Room in House

Harry Swift, the Albany Paramount exploiter, seems to have specialized in Saratoga windows, and he releases one a week. This time it is a book store with a card to the effect that "You don't have to have 'Brewster's Millions' to buy a book, because they cost only 95 cents." He used the same line for other hook-ups. This time he got seven stills and two window cards in addition to the cutout; which is doing pretty well.

He has hooked this production to pretty nearly everything, and the cutouts are getting all worn out.

Took Two Full Pages

W. W. Holliday, of the Palace Theatre, Muscatine, Ia., took two full pages for "Passion," using one in each of the two papers. As the town has only 3,000 population, it was some splash.

Simple Chinese Effect Gained at Small Cost

Lem L. Stewart, director of exploitation for Southern Enterprises, sends in a very effective lobby for "The First Born," but forgets to tell what Rialto it comes from.

In his special exploitation letter on this stunt, he urged that the Chinese rather than the Japanese be made the keynote. Here the effect is gained with a string of Chinese lanterns and six strips of cloth on which supposed Chinese ideographs are painted. The symbols are hardly in the Chinese style, but they are good enough to get over. To do it up in style, bright red cloth should be used, with the characters in black or gold, but a few strips of cloth, plus the 24-sheet, will completely change your front. The stunt is within the reach of any manager, for it requires no special skill to produce.

Don't stop exploiting when summer comes. Just change pace and get more seasonal suggestions. Sell the fans.



THIS CHINESE FRONT COST THE HOUSE ONLY FIVE DOLLARS

It looks a lot and it put over the Robertson-Cole production, but if you study it you will find that it looks a lot more than it costs, which is the essence of all good exploitation stunts. It made a 25 per cent. increase in the business

Helped a Local Drive With His Free Tickets

George R. Moore, of the Lion and Royal theatres, Bellevue, Ohio, was solicited for a contribution to a local drive.

He made a personal contribution and then offered to give a free ticket to all who contributed a dollar or more to the cause, and he made the offer on Charles Ray in "Peaceful Valley."

The drive was not doing very well, but with the free ticket offer it took a new grip and went over big. The local people realized their ambition and everywhere the drive hooked up with the theatres.

It took a little money out of the box office, but Mr. Moore broke better than even on expenses with his cash tickets, for each free ticket brought another in, and he has created a better feeling for his houses that will mean more than a month's gross receipts. It's old stuff, but it is always new and forever good.

Emergency Men

If business has slumped call in the exploitation men. Let them help you get your patrons back. Often they can bring in business you could not reach because they will appeal along new lines and give your patrons the change of pace that is one of the most valuable factors in advertising.

They are there to help you; they want to help you. Give them a chance. You can do better work yourself after you have worked with a highly developed publicity man. You can't afford to hire such a man, but you can get his services free. Why not give him a trial?

Selling the Picture to the Public

Sells Houses on Film

by Delivering Lectures

Julius J. Hess, a graduate of the Paramount salesmanship classes, now working out of Los Angeles, has devised a new scheme for selling film. He ties up the house to Paramount and then delivers a lecture on the always interesting subject of film making.

A typical campaign was worked on Winters, Cal., when Hess tied the Marvel Theatre to a contract. He gave a Sunday lecture which was widely advertised by the papers as a matter of local interest. He told the story of the film from the synopsis to the presentation and then ran on with a chat on the Marvel's program for the next few months.

He did not simply say that each was the best ever. He had a little human interest story about each; something that would stick and be remembered when the film came along.

And for a clean-up he got from fifteen to twenty-five inches in each of the local papers, which proved the best sort of advertising for the house, because it did not sound like advertising.

New Zealand Lobby

Much Like Our Own

Exploitation is much the same the world over. This lobby picture of the Britania, Wellington, New Zealand, might as well have come from England or Eugene, Oregon.

The bath tub display in the lobby was suggested by a plan book for "Once a Plumber" and it worked just as well "down under" as it did around here.

Australia beat us to handsome houses and pretentious presentations, and they are

holding their own with exploitation. The cut does not show up well because the photography is dull, but the effect is there and it probably sold tickets the same way a good lobby does over here. The display was made in February, which is the summer season down there, and the bath tub suggestion appealed more than it would in these parts in the same month unless they laid in a hot water supply.

Fred Hathaway's Stunts

Include a New Contest

Fred Hathaway, of the Alhambra, Utica, has invented a new style contest to put over Franklyn Farnum, who was new to his patrons. He offered prizes for identification, through the Utica Telegram.

A single column halftone was printed in a two-column box with a "Who is he?" heading. Five dollars in gold was the first prize, subscriptions to the paper the second, third and fourth, with twenty ticket prizes to others. All who made the identification were promised the portrait of the star, who would present it in person.

Got 402 Replies

The contest brought out 402 replies, of which only nine named Farnum, but it is safe to say that everyone in Utica could win a prize on a repeat.

Mr. Hathaway also worked the treasure hunt for "Buried Treasure," working this with the Telegram, and he worked out two very unusual full page ads for "Lying Lips" and "Madonnas and Men."

He is working hard to keep Utica awake.

The man who is going to try exploitation "some day" doesn't last long enough to get around to it. Don't think about it. Do it!

Interlocking Publicity

on Two First Nationals

George Wilbur, general manager of the A. J. Kleist Enterprises, Pontiac, Mich., had "The Truth About Husbands" and "Man, Woman, Marriage" booked day and date in houses only two blocks apart, so he sat down and wrote some lines such as:

"Why consider 'Man, Woman, Marriage' when you can learn 'The Truth About Husbands?'"

"Learn 'The Truth About Husbands' and then see 'Man, Woman, Marriage.'"

He put the lines on banners and window cards and ran them as teaser ads, and he sold a lot of people on both First National productions who might otherwise have seen only one. Having seen one, they felt they must see the other, so they paid twice.

When you get a combination like that, offer a joint ticket for the two shows at slightly reduced prices and see how that works.

Wendt Liked Contest

Harold F. Wendt, advertising manager of the Rivoli Theatre, Toledo, found a contest on "Sheltered Daughters," which put over Justine Johnstone at small cost.

He arranged with one of the papers to offer ticket prizes for the best articles on sheltered daughters and the pitfalls they faced when they were forced to confront the world. With box parties as the top parties, a lot of women and not a few men had a lot to say and the readers ate the stuff up because it hit a new angle.

The paper also ran stories on the play, being careful to emphasize the fact that this was not a sex story but dealt with the cleaner side of the situation.

This got the people who appreciate clean stories and it did not keep the scavengers away, for they felt that somewhere there must be a sex angle that would please them. It broadened the sale and made for good business, and it cost only a trifle.

Heads Them Off

The other day we were given a look at a report from the district manager of a large amusement organization. He reported that one newspaper had started an attack on the pictures, but that a word to the editor had cut it down in its infancy. Another attack on a particular picture was similarly hushed. The people who like to write letters to the paper mean less to the sheet than its advertisers. A little word of protest went far. By speaking the word in season two hysterical attacks were quashed.

If you advertise, don't be afraid to approach the editor in a nice way and point out that he is gumming the game. He'll see the point and wield the pencil.

Start the Swatters

Now is a good time to start a "Swat the Fly" contest. Don't try to work it alone. Get the paper interested and bring in the merchants. They will contribute prizes, to work with your ticket awards, and you can make it a big stunt if you go about it right. You'll find full directions in your Picture Theatre Advertising if you do not know how. If the caterpillar pest hits your town, you can work this later, offering prizes for the caterpillars and their eggs. Anything that will make talk for your house is good.



THIS MIGHT BE AMERICA INSTEAD OF NEW ZEALAND

But it happens to be the Britania Theatre, Wellington, New Zealand, dressed for "When the Devil Laughed" and "Once a Plumber," both Universal productions. The bath-tub display is an adaptation from the press book

Selling the Picture to the Public



THEY DON'T EVEN GIVE LITHOGRAPH TICKETS FOR THIS

How the song pluggers in New York give Broadway windows to help the run of the Fox production, "Over the Hill," because they are selling the song based on the story, and welcome the loan of stills to help their own business

Song Hook-up Helps

"Over the Hill" Run

Because of the plugger song written for "Over the Hill," the song shops along Broadway are doing a lot to help put over the run of the Fox attraction in New York.

They appreciate the value of a window display in helping them to get their own profit, and welcome the loan of stills and paintings for the production to alibi the song.

It is giving some unusually choice locations to the Fox publicity staff and helping along what promises to be a record breaking run.

"The Love Special" Ran in Electrified Zone

Getting away from the "all over" lobby displays, which are the usual thing in the South, H. B. Clarke, of the Capitol, Macon, Ga., set up a toy train outfit on a platform in his lobby for "The Love Special," and it attracted crowds.

He borrowed an electric train outfit from the local electrical dealer and paid for it with a small credit card just above the title card down front. The track was hooked up with the house current, stepped down, and every little while the juice would be thrown on.

The moment the train started to run the crowd would gather and stock around until the polive moved them on. To help the dispersal the current would be shut off, and Mr. Cyarke got more attention from this intermitten use than he could have done through continuous movement.

His layout is simple and inexpensive, but it pulled more strongly than a fully dressed lobby would have done, for electrical trains seem to possess a fascination for the adult as well as the child.

If you copy the stunt, banner the train, and if you can build a tunnel at the rear, you can letter this instead of the back sign and get still more effect.

Keep a Scrap Book

Keep a scrap book of your exploitation stunts and lobby shows. If you cannot afford to hire a professional, get a kodak and roll your own or offer some enthusiastic amateur free tickets for negatives. In a little while you can get good results, and a scrap book will freshen your imagination when you are looking for a new stunt.

Get unmounted prints of everything you do and tack them into an invoice book, using glue instead of paste.

Made a Flopper Pay What She Had Lost

They should star Bebe Daniels in "The Woman Pays." She has been doing time out in Los Angeles, and though she doesn't know it, she has been paying back some money she cost the Memphis Enterprises.

Her previous picture had done something of a flop in Memphis and she was slid in for a four day run in "Ducks and Drakes," but George Brown felt that she could do better. He had her booking changed over to the Majestic for a week. Then he started in to plug. He had "Way Down East" and Wallace Reid for opposition, but he didn't care. He had an idea and he didn't give a whoop what he had to face.

Raffles and Phones

You'll recall that in "Ducks and Drakes" Bebe gets into trouble picking names at random from the telephone book and flirting with the men at the other end.

Brown pinned that to the Raffles stunt and hooked the News-Scimeter. Each day the paper gave a hint as to "Mr. X." would be the following day. It was a very vague hint, but if you called him on the phone and asked if he was "Mr. X. of Ducks and Drakes" you got ten dollars.

Hinted Identity

It was to run for days with a new Mr. X. each day. The paper was an afternoon sheet, coming out about two o'clock, and each day it gave a more definite hint as to the present "Mr. X." and a vague one as to the one for the following day. Usually X. would be landed some time through the afternoon, and the stunt worked so well that it ran five days instead of four, giving seven stories for \$50 and not only that, but the entire town was telephoning the entire rest of the town in the effort to locate the mysterious person. It paid back the losses on the earlier picture and then showed a profit.



"THE LOVE SPECIAL" CARRIED A HEAVY FREIGHT OF TICKETS

H. B. Clarke, of the Capitol, Macon, Ga., set up a toy train outfit in his lobby for this Paramount and increased his business about 45 per cent. at a total cost of \$85. The train was borrowed from a local dealer, who was given a credit card

Selling the Picture to the Public

The Flame of London

Hot Stuff in K. C.

Putting out a street worker in Kansas City, the Liberty used no tag on her. She just walked along in the gaudy gown shown in the picture and let people wonder.

But they did not wonder long, for right behind her was a man who handed out throwaways which began: "Her name is known the world over. Priscilla Dean. See her next week in 'Reputation' at the Liberty Theatre." A press book cut was run at the side, and it made a neat appearing handout.

A good angle was the supplying of restaurant menus to certain establishments which began "Our Reputation for good food and service is known to all." The



THE K. C. LONDONER

cartem du jour followed and the back was entirely given to the show.

Here is found the tie-up line for "Reputation" which will work the country over. Every store having a window, every baker and milkman, even truck drivers and street car companies are jealous of their reputations. They can all be hooked in. And a "Reputation" double deck will be really worth while.

If you get the picture, work this angle to the limit.

Parade to Retrieve

Ed. J. Butler, of the Ishpeming Theatre, Ishpeming, Mich., was afraid that not even Chaplin in "The Kid" would pull a crowd, for about 75% of the male population has been out of work.

But he also knew that they would dig the money somewhere if they could be jazzed up. He formed his orchestra into a band, announced a Chaplin parade, which started at seven o'clock the opening night, offered \$5 worth of tickets to impersonators of Chaplin and the same to "the kid" and gave each parader a matinee pass.

He led the parade through the three business streets, and licked the depression for the run, and at the same time helped later business. Once they found they still had the price of a ticket, they came now and then.

Plays for Out of Town

Harold F. Wendt, of the Rivoli, Toledo, drives on the business to be derived from the feeder towns. He covers a radius of fifty miles, sending out a poster crew. He also advertises in the local papers, finding that the two or three dollars a ten inch advertisement costs will bring in more than that in transient trade. He sends out these advertisements cast and with each is sent two or three sheets of copy and a couple of passes.

The New York Plan

Here in New York many of the theatres send out a weekly or bi-weekly press sheet with a pass for two, and find that it works well. The more cautious demand that clippings be sent in to procure the tickets, but many find that the trust system works just as well. Most editors in small towns appreciate big city passes and more than make good.

One Window Yielded a Double Advertisement

One advantage of the exploitation man is that he can sometimes get better results than the house manager. Harry Swift rolled into Utica to put over "The Love Special" at one house and "Forbidden Fruit" at another.

He borrowed a department store window and made the centerpiece a large picture of Agnes Ayres, who plays in both. Then he put in two signs, one for the De Luxe and the other for the Avon, and put both shows over.

This is an idea that we believe the Buffalo Paramount man was first to use, but with interlocking stars there is no reason why more of this should not be done.

And after you have read all that; did you ever notice that Swift doesn't overstuff his windows? They look tidy and inviting. One reason he gets so many windows is that he dresses them so well.



THIS WINDOW SOLD TWO ATTRACTIONS WITH ONE STAR

Harry Swift, up in Utica, sold "Forbidden Fruit" and "The Love Special" with one window show because Agnes Ayres was in both attractions and both were in town at the same time. This is the latest idea

Mitchell Sells Goods

in Windows He Dresses

W. Griffith Mitchell, of the Majestic, Kal-amazoo, sends in a photograph of a window for a fur store hooked up with a cut-out for "The Restless Sex." He explains that the cut-out wore a fur neckpiece when he dressed the window, but it had been sold before he could get back with a photographer. Now the owner of the store wants a window every week. He also made cut-outs for a phonograph window and slotted them to hold the lower portion of a record as is done with some of the regular phonograph display cards. It is to be regretted that the photographs are too hazy to reproduce well.

Mr. Mitchell also used blotters for a "First National Week," heading them with "Blot out your troubles by celebrating First National Week." Below was a portion of a calendar with only the week of May 8 reproduced to stamp the date on the recollection.

Metzger True to Form

For Constance Talmadge in "Lessons in Love," E. Metzger, of the Strand, Creston, Ia., ran true to form in providing good yet inexpensive exploitation.

He merely put out one thousand cards reading:

One Tuition Membership
In our Special Course
Constance Talmadge
"Lessons in Love"
Strand Theatre

That made one card to each seven persons, and it is safe to assume that each card was displayed an average of ten times. Good exploitation is tested by results, not costs, and Mr. Metzger is a genius in small cost ideas.

Throwaways are thrown away, but clever novelties pass from hand to hand.

Selling the Picture to the Public

Exploitation Man Won

Sixteen Page Special

William N. Robson, exploitation man for Paramount in the Pittsburgh district, jumped in and helped E. T. Claffey, of the new Liberty Theatre, Sharon, Pa., put over a special supplement for the opening of the house.

He got out a sixteen page supplement, of which fifteen pages were advertising, but it was all arranged to run for the house. First National and Educational took space, but Robson rode in on the commercial advertising, twenty-five of the local advertisements using the name Paramount and eleven of them adding the trade mark.

Naturally the stunt won the approval of the newspaper benefited and the house got away to the best possible start. The Sharon Herald gave Robson a front page story and Mr. Claffey wrote a most appreciative note to Claude Saunders, head of the exploitation department, in which he declared Robson to be the best publicity man ever seen in that territory. Robson still wears the same sized hat, but he has to use a chinstrap to keep it on.

Non-Hook-up Window

Shows Swift's Skill

Harry Swift, Paramount's Albany exploiter, got a window in one of the leading stores in Utica without hooking up to the store products.

The management had a number of windows. They figured that the window for the attraction would halt the pedestrian and once he was stopped he (or she; mostly she) would not pass on until the other windows had been inspected as well. It has been proven that the hard part is to get the passerby to stop. Once this is accomplished, he will keep on looking.

With this in mind, the store gave Swift the entire window and not only that, but loaned him the material with which to drape it.

That's the big reason for the cut. It shows an exceptionally pretty drape. Also it shows five frames, six cutouts and more than a dozen stills; which is a pretty good cleanup even if you don't count the banner at the top.

Bain Double Boosts

Fox "Skirts" Feature

D. M. Bain, general publicity man for the Howard-Wells Amusement Company, in Wilmington, N. C., saw a double angle in the Fox comedy, "Skirts." He wanted to sell the girls to the bald heads and the midgets to the curly heads, and he knew he could not do it with one throwaway, so he got out two.

One was seven by sixteen inches, on green paper, for the children, telling all about the Sanger midgets, and was headed "Here's the Circus." The other was nine by twenty-two, on pink paper, and told all about the girls.

Used Circus Talk

Both were written in the jazziest circus style, and both flooded the streets, for Bain believes that if you want to make a noise, the louder you yell the further you will be heard, and they could hear him down on Wrightsville Beach above the roar of the surf.

The picture ran for three days, and it brought the kids and their mothers and their daddies; though Daddy did not always come to the same show Mother did, and sometimes he came twice.

A flood of throwaways will work not more often than every eight or ten weeks, and then should be worked to the limit. When it is done, it will sell every seat in the house.

This Artist Painted

Box Office Increases

Harold F. Wendt, advertising man for the Rialto, Toledo, believes in stunts to back up heavy newspaper advertising. He knows that each aids the other, so he plays for both.

One of his latest ideas was to send out a man to paint pictures of downtown scenery. That the man didn't know how to paint was nothing in his young life. He told the hireling to splash color on his sheet and make believe that he was a cubist or something.

Provided with an easel and color box, the artist took his stand where he could get a good look at the Post Office and started to paint that. Could he have painted, the chances are that people would have glanced at his work and passed on. But this was something different and they hung around to see what it would look like when it was done.

When he had enough of a crowd, the artist would slip from under his sketch pad a sign reading: "See Constance Binney in 'The Magic Cup' at the Rivali, all next week."

The crowd would laugh and pass on and the artist would bait his trap anew until a policeman came along and moved him. The first day he did very well, but the second he had to work over the same route and the police were wise and moved him on even though Wendt had it arranged with the Chief of Police.

The stunt is simple, it will work for any picture and in a town of any size, but in a small town the artist should be a stranger, if possible, or at least disguised.

Ad. Identification

Gives a New Contest

Lem Stewart, exploitation manager of Southern Enterprises, sends in a capital new stunt which was worked for the Strand Theatre, Montgomery, Ala., for Harold Lloyd in "Number, Please." It was devised by W. A. Doster, the local manager. It was not a clean-up because the theatre opposed two of the most important local celebrations of the year, but it did put the pictures over to show a profit instead of the big loss they would have had to take.

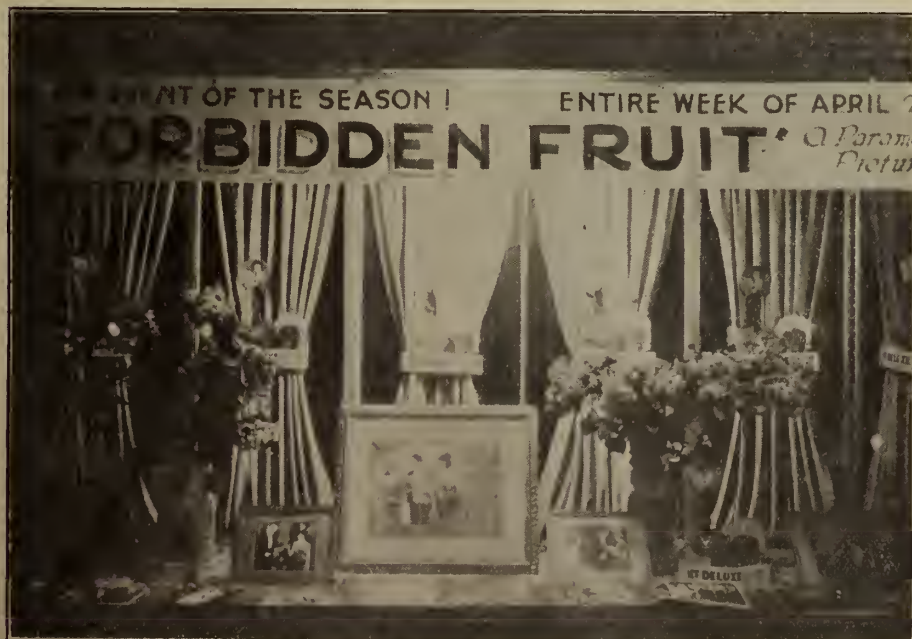
It is based on the old idea of identifying the cuts of national advertisers, but adapted to local conditions. Mr. Doster gave the idea to the Journal, and their solicitors were glad to work on the scheme, which brought two full pages less the space given the contest announcement.

The Sunday page was divided into twenty spaces, each giving the slogan of some local firm, or a portion of their regular advertising which has become practically a trade mark. Each carried a cut of a telephone with "Number, Please" and a question mark. Each was numbered.

The stunt was to identify the catchlines with the advertisers and then write out their telephone numbers. To guard against too many correct replies the neatness of the answer was a deciding factor. The prizes were fifty pairs of seats and ranged from ten pairs as a first prize to 30 of one pair each. Of course the Lloyd comedy was played up in the announcement to give a kick to the idea.

The bill went on Wednesday and the Tuesday paper gave the full advertisements and the list of the winners.

It cost the house 100 tickets for two pages plus interest. It gave the paper nearly two pages of ads. It gave each merchant unusual publicity, and the public enjoyed the contest. It was a fine stunt with no back kick. All were well pleased.



NOTHING BUT PARAMOUNT IN THIS WINDOW YET THE STORE APPROVED

Harry Swift, Albany Paramount exploiter, got a window display in Utica for "Forbidden Fruit" without hooking to the store products. The store figured that the display would halt the passerby and get attention for the other windows

Selling the Picture to the Public

Cutouts and Foliage

Combine on Marquise

The combination of cutouts and foliage is not entirely new, but Manager McFarland, of the Liberty Theatre, Houston, Texas, has done a very decorative job on his marquise, using several of the cutouts from the paper for "The North Wind's Malice" to blend with the foliage. In the photograph the color values are too similar, but in the actual display the cutouts came out strong.

The idea was suggested by Jean Darnell, the exploitation representative for Goldwyn in the South.

A Fake Saloon Front

Recalled Happy Day

Building a reproduction of "Sunrise Jones'" saloon and dance hall was the way the Strand Theatre, Denver, put over "Sunrise Jones," a Pathe release. The box office was where the bar should have been, and on the racks on either side of the lobby were saddles and other horse clothing to give color. The front had an awning and the rearing horse was cut out and set on the front of the awning. It looks flat in the cut, but the effect of the built-out awning was to increase the realism of the set more than 100 per cent.

Bar Got the Coin

It put the story over to big business, for the reminder of the old days was strong and people dropped in just on that account, regardless of the play or the star.

And right alongside was the root beer stand, to show the contrast of the present with the past. You really could get a drink there.

This style of front will work as well for "The Sky Pilot," and most other western releases, for saloons figure in most of them.



STRONG MEN WEPT WHEN THEY SAW THIS OLD-TIME FRONT

The Strand, Denver, used it for "Sunrise Jones," a Pathe released play; and the fact that there was a root-beer stand in the lobby that served real drinks (of root beer) only made the change more apparent to the Sons of Freedom



A STRIKING MARQUISE DECORATION FROM HOUSTON, TEXAS

Jean Darnell, the Goldwyn exploitation representative, suggested this for the Liberty Theatre, Houston, Texas, and Manager McFarland carried out the idea very successfully

Says That Credit Is

Due Chester A. Black

A. W. Ballenger, secretary of the York County Commercial Club, York, Nebraska, takes exception to the story printed on

page 283 of the issue of May 21, headed "Cartoons Supplement Gary's Window Shows."

Black Did It All

This story stated that Mr. Gary planted the cartoons on the local paper and grabbed off a couple of windows for the theatre. Mr. Ballenger says that Chester A. Black, with the aid of his advertising manager, Arthur O. Bell, worked out the campaign and personally put it over, purchasing the cartoon cuts and planting them. The stores have long worked with Mr. Black on tie-ups. Mr. Ballenger adds that Mr. Gary did not see the stunt until it was complete, and that he merely stopped off and had the photographs made.

You may recall Mr. Ballenger as the former owner of the house which he and his father recently sold to Mr. Black.

Was Hathaway's Idea

There seems to have been some mistake in crediting the lobby of the Alhambra Theatre, Utica, to Harry Swift, the Albany Paramounteer. Fred Hathaway, advertising manager of the Alhambra, writes that the idea of the pre-showing lobby was entirely his own.

A Natural Error

The mistake was a natural one and we think that Mr. Swift will be the last to seek to take credit. He sent the picture in and the presumption was that the stunt was his own. He did not say so.

We know from past demonstrations that Mr. Hathaway is "there" himself.

Don't spend dollars getting business and save dimes on cheap help that drives trade away. It doesn't pay.

Selling the Picture to the Public

Gets Big Results from Hand Lettering and Type

Albert F. Dod, publicity man for the Duluth Theatre Company, a Finkelstein & Ruben subsidiary, writes that he gets best results from a combination of hand lettering and type, since this gives him the best contrast. He sends in several good examples to prove his point, and one of these shows a little lettering that can hardly be distinguished from type, yet which gives a distinctive character. This is a three sevens for Mary Pickford in "The Love Light."

MARY PICKFORD
Starts SUNDAY
The LOVE LIGHT
A DRAMA OF THE HEART WITH THE STORIES AND THE BLUE EYES OF SUNNY TEALY
A production with which no comparison can be made
"THE GREEN HORN"
A Merna Comedy
GARRICK WORLD EVENTS
People and Events of the Day Pictured
GREATER SYMPHONY CONCERT
Thirty-Three Orchestras—
Chorus—Symphony Orchestra
2 to 3 p. m. SUNDAY
COMING WANDA HAWLEY IN A COLLEGE STORY—
"THE SNOB"—D. C. H. S. Night, Friday, April 29
NEW GARRICK

MR. DOD'S BEST COMBINATION

The line directly below the title is hand work but only the last word looks unlike type. The rest is as clean cut as the best output of the A. T. F. This is a very pretty layout from every angle and is much cleaner than the all lettered displays. It shows just about how much hand work a display can stand. His other examples are not quite so happy. We show two of these, both two mines. In that for "Trust Your Wife" the cut was not well made and the lines at the bottom are blurred with metal too high, though perhaps this is a

NOW SHOWING
DERT LYTELL
IN
"A MESSAGE FROM MARS"
From the celebrated Stage Success....
A COMEDY FEATURE KINOGRAMS
NEW LYRIC CONCERT ORCHESTRA
NEW LYRIC
Starts Today
Katherine MacDonald
In the story of a wife in a City of Folly
Based on Sheldon's Play "Conscience"
NATIONAL ATTRACTION
BUSTER KEATON
THE SCARECROW
GARRICK WORLD EVENTS
Orchestrated by
"WILLIAM TELL"
(Elaborately, rendered with Special Sound and Technical Features)
SUNDAY GREATER SYMPHONY CONCERT
2 to 3 p. m.
NEW GARRICK

TWO MORE DOD EXAMPLES

fault of the stereotyping. The other is better done in this regard, but both give too little prominence to the title. In the

case of the MacDonald offering the title is not as important as the star, but "A Message from Mars" will sell to those who do not know the picture stars and should have been made larger and more open, particularly as there is plenty of space. There should have been at least a pica space between the two lines of the title and the letters should have been larger, though merely pulling the lines apart will seem to give a larger letter. In both instances we think that there is too much hand lettering and that the lower lines would have shown better in type and at the same time this would have given greater prominence to the hand work. Where there is comparatively little type to be used, and it is desired to make the cut the full size of the space, it is often possible to arrange with the newspaper office to set and prove the lines desired. If this is done on a dead white matte surfaced paper the lines can be pasted into place and will reproduce as well as pen work while yielding the full type effect. If we had an art department to look after, we think that one of the first things we would install would be a small hand press and a few very carefully selected fonts of type from which we could work in the small lines without having to cut the plate. Mr. Dod is fortunate in having a good artist, but the man seems to know more about art than advertising and the results are not always as good as can be had. Mr. Dod writes that he relies on the press books for much of his copy. Too many managers seem to think that to use any material from a press book is to confess their own inefficiency. This is a very great error. The exploitation men are maintained to give the manager aid; not because he does not know how, but because he cannot find out in time all of the details of a picture he needs to know. They see the production and give the best sugges-

tions their training permits. They may be no better than the advertiser himself, but they have the advantage of the exhibitor in that they are shown the picture and know what they are talking about. It is but natural that they should be able to do better work for this reason. To refuse this aid is to confess a prejudice by no means creditable. Mr. Dod has the good sense to realize that he can be helped and is not too proud to admit that he can use help. He does not always get advance showings. He is willing to take the ideas of those who have actually seen the film. Not to do so is unfair to an employer and usually is unfair to the employee himself.

—P. T. A.—

Takes Special Space Booming Short Feature

J. W. Sayre, of the Seattle Jensen & Von Herberg houses, sends in three unique displays. That on the right is the most notable in that it is given entirely to a short feature at the Strand. Mr. Sayre writes that he finds that it pays to play up good short stuff. It cannot be exploited to the best advantage in the main space, however large that may be, since to do so would detract from the feature, so Mr. Sayre takes about a two elevens and packs it with a type talk on a Chester Outing picture, selecting one to talk about, but really selling the small feature idea for all the weeks to come. Such a display will work on and on, and does not die with the passing of that particular title. If for no other reason than that it gives a patron an increased respect for the small stuff we think that this would be a good scheme, but Mr. Sayre says that it pays a direct cash profit on the film played up with all the rest for more velvet. The middle section is merely designed to put over Tom Meighan in "The

What Every Woman Knows
Well, What DOES Every Woman Know?
She knows that a husband who stays out three nights a week is better than no husband at all.
She knows that tears will both hold and chase a man.
She knows she hopes the children won't resemble their father too much.
She knows Maude Adams is the most talented actress living.
She knows J. M. Barrie is one of the world's foremost dramatists.
She knows Barrie wrote "What Every Woman Knows" and Maude Adams acted it on the stage.
She knows she will pick up a lot of richly valuable pointers if she sees "What Every Woman Knows" in photoplay form at The Coliseum this week, with a superb cast headed by Lois Wilson and Conrad Nagel.
Thomas Meighan is at The Liberty this week in "The Easy Road"

Do You Enjoy BEAUTIFUL NATURAL SCENERY?
Strand patrons this week are afforded a trip into Wonderland—a close-up of Yellowstone Park from the comfort of an opera chair.
The picture, a Chester Outing called "Something to Worry About," has an educational value for the whole family. It was taken in the dead of winter. Some idea of the volume of the snowfall in that section can be obtained with the scenes at the start when the expedition literally digs itself out of the cabin and makes its way over the roof to discover the beauties of frozen Nature that lie beyond.
There are some beautiful views of the Yellowstone River making its way through the caverns of snow, now seemingly placid and then in its tumbling cataracts defying the touch of winter to halt its course. At the Upper Falls the waters literally frolic through the snow draperies.
There are shots of some of the wild animals in their winter habitat and then the party enters the area of the geysers and boiling springs. They boil fish and cook eggs in these Nature-made stoves.
Views of the various geysers, "paint pots" and boiling springs are shown, great clouds of steam and vast quantities of hot water being thrown off by them while the snow is packed high but a few inches from these marvelous manifestations.
The picture is now at The
STRAND
SECOND NEAR SENECA

THREE SAYRE DISPLAYS WHICH COMMAND ATTENTION

Selling the Picture to the Public

Straight Road." Every one who sees the paper will read this advertisement. They want to know what it's about and they will read the three brief lines and then chuckle over the "Just thought you'd like to know." Mr. Sayre very truly says that the one hundred per cent. reading of any advertisement should bring results. The space on the left is the best written of the trio, and should help a lot to put over the play at the Coliseum. It's bright and snappy and gets interest in the play before it comes down to the selling talk. All three are good examples of special advertising and all give a different angle to its use. It is the most suggestive display we have shown in a long time because it offers three good angles. The Seattle houses take large displays, mostly column drops across three or four, and this is merely to supplement the larger spaces, though these in themselves are larger than the Sunday advertisements in many cities, yet Mr. Sayre refers to them as "three little ads." In these it will be seen that three different attention stunts are used. The first directs attention to "What Every Woman Knows" through the cleverness of the opening paragraphs, which lead the reader down the column to the selling talk. The second trusts wholly to the brevity of the announcement and the expanse of space, while the third makes the question marks get the attention. All three are good. We do not reproduce many of Mr. Sayre's regular ads because they make such long cuts, but they are uniformly good and he handles two colors expertly.

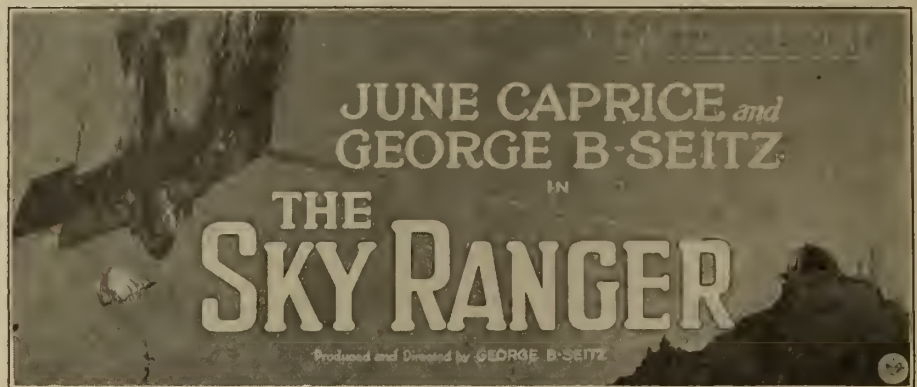
—P. T. A.—

Hyman Tells a Lot in Clean-Cut Text

Even when he cuts his space down to seventy-five lines across three Eddie Hyman manages to get a lot into his Strand displays, and it looks almost as good in two column size. He uses threes in some of the papers and twos in others, and he gives his whole show, and the whole of a Mark Strand show includes a lot besides the film. His musical program covers more titles than his film offerings, but he gets

ANOTHER HYMAN THREES

them all in because he knows that his musical program will sell a lot of tickets that not even Jackie Coogan would bring in. This is a better than usual example of hand lettering, and is so clear that it is as satisfactory as type, while he can absolutely control the display instead of having to trust to the printer and getting whatever the office can give. But all lettering is good only when the small lines approximate the legibility of type. Generally type is much to be preferred in the smaller sizes,



A CAPITAL PATHE SERIAL POSTER

Striking Pathe Poster

This 24-sheet for Pathe's "The Sky Ranger" loses a lot in the photographic reproduction, but the cut gives a hint of the vivid display. The passenger airplane being brought down in flames from the beam of light is enough to get attention anywhere and the coloring is vivid and yet not in bad taste. Pathe posters do a lot of selling, but this is one of the best serial posters they have yet turned out. You want to see a serial with such possibilities and a policeman could not keep you away. It gets away from the blood and thunder stuff that too often damns the serial display and yet it gives a full hint of vivid action.

—P. T. A.—

Gets White Space Value and Still Adds a Kick

This is not a picture advertisement, but it is a hint so good that we lift it from the advertising of the Lyric Theatre, Philadelphia, as a suggestion. This utilizes two attention-getting principles in one space. Had the theatre used only the center space in the white it would have put the advertisement over. Had the huge "Why?" been used with a bank of solid type it would have made them read it. Either would have done well, but even though the "Why?" breaks the white space this display has the full value of both ideas and is therefore doubly prominent. In general it might be regarded as a poor idea to use hand lettering for the small square. As

FLORENCE REED IN
EDGAR SELWYN'S SEX-
DRAMA "THE MIRAGE"
NOW PLAYING AT
THE LYRIC HAS THE
BUSINESS MEN OF
PHILADELPHIA TALKING.

WHY?

THE PHILADELPHIA IDEA

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only \$2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth Avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

sinks in better. But it should be remembered that this attention device can be used only when through some other means the text is so thoroughly sold that there can be no question as to its being read. The rule is that type is better than hand lettering, but good advertising is as much an intelligent violation of rules in exceptional instances as it is the adherence to rule in a majority of instances. Frequently it happens that the best advertising is brought about through a violation of the rules, but the worst advertising is also derived from the same violations. It all depends upon the skill with which the departure is made.

—P. T. A.—

Play Up the Clean Ones

Whenever you get a particularly good human interest story, go the limit on it. Don't spend all your money splurging the melodramas and the sex stuff. Spend more

with his talk and finishes off the sale. It is an excellent example of co-ordination between the artist and the copy writer, and only through this combination may the best results be obtained. This series of displays from the Star is in itself a liberal education in good advertising. It will not do for sensational subjects, but the Star does not play that class of attractions because it has built up a clientele which demands something better, and the advertising accurately represents the class of attraction and the class of patronage.



BRADLEY PARKER

Who plays in "The Foreigner," a Hodkinson release

Linder Is Honor Guest at A. M. P. A. Luncheon

Max Linder, the well known French comedian, was the guest of honor at the last weekly luncheon of the Associated Motion Picture Advertisers held in the banquet room of the Cafe Boulevard. The comedian's presence was the result of the efforts and mediation of Bert Adler, chairman of the speaker's committee, who introduced the star.

Mr. Linder, laboring under a severe handicap in view of his inability to speak English language fluently, nevertheless was most interested. In broken English, interspersed with occasional French, the comedian declared that the press agent is in a large measure responsible for the success of a picture or the rapid rise of a star.

Mr. Linder was accompanied by his interpreter and his personal press agent, Clark Irvine. The latter delighted members of the A. M. P. A. with a few personal reminiscences. John McCormack, attached to the West Coast studio of First National, a member of the West Coast Advertiser's Association and delegate to the First National Convention in session in New York, also spoke for a few minutes.

Inter-Globe Corporation to Distribute Associated Product in Other Countries

THE Inter-Globe Export Corporation, recently organized by Sidney Garret, has signed contracts with Associated Exhibitors, Inc., for the distribution of Associated product in all parts of the world except North America. The deal is regarded as one of the biggest in the export end of the business in some time and immediately upon its consummation Mr. Garret began to put into execution plans which he has had under way for some time.

Through the Inter-Globe Export Corporation "The Rider of the King Log," the big Associated special now being released; Bryant Washburn in "The Road to London"; the Associated Lloyd comedies; the coming productions of Mae Murray and Florence Vidor and the whole schedule for the fall will be available to the world.

"Many splendid offers have been made to the Inter-Globe Export Corporation and

Berman's Mutual Aid Plan Is Adopted by Employees of Universal Exchanges

ONE of the results of the recent meeting of Universal exchange managers in Chicago is the organization of a welfare plan which H. M. Berman, general manager of Universal exchanges, has long had in mind. One whole afternoon of the convention at the Blackstone Hotel was devoted to discussion, which was opened by Mr. Berman. He called attention to the unfortunate condition of employes who, through accident or unfortunate illness, are unable to discharge their duties and whose situation is unrelieved by any accident or sickness insurance.

"It is true," said Mr. Berman, "that heretofore these matters have been attended to by the company, but very few employes feel like imposing on a business institution in that manner, however much they need the assistance. I would not for the world mention the names of any of those unfortunate employes whom the company has had to assist, but almost every one of you here knows that the company is at the present time maintaining in sanatoriums more than half a dozen of its employes, some of whom have been incapacitated for over a year.

Officers to Help

"What I have to say now does not in any way lessen the willingness of the company to take care of its faithful employes who meet misfortune. I am speaking, however, now as an employe myself, and I am speaking to employes who I know from personal conversations feel, as I do, that this great selling force should have some fund, raised through its own efforts, upon which to draw and to which each one would be entitled to assistance when the necessity arises.

"I know that Mr. Laemmle, Mr. Cochrane and Mr. Stern feel as I do, and I have their assurance that they will come down with a very material personal contribution toward this object. We have endeavored to interest several insurance companies in undertaking this matter, but we have found none of them which could give us a proposition that looked human, so I am putting it up to you boys. I want you to appoint your own committee and get busy immediately."

Organization Formed

The result was the formation of an organization committee consisting of Art Schmidt, of Cleveland, chairman; M. A. Chase, of Buffalo; Edward Armstrong, of

Denver, and Herman Stern, of Chicago; to which Mr. Berman himself was added ex-officio. After the first meeting of the committee, held the next day, it was announced that the association should be known as the Universal Aid, that it should be an unincorporated organization, without capital or stock ownership, but that it should be devoted solely at present to the taking care of members of the sales and exchange force throughout the United States and Canada who become ill for any long period of time and need more assistance than they feel like asking of the company. Later it will take in other employes.

St. Louis Considering New License Measure

A new license measure placing the theatres, motion picture houses, airdomes, baseball and football parks, museums and other places of amusement on a sliding scale based entirely on seating capacity and maximum admission fees, instead of a flat scale as at present, has been introduced in the St. Louis Board of Aldermen by Alderman Ralph Eilers of the Twenty-sixth ward. The measure has been referred to the committee on legislation. A public hearing will be held shortly.

The bill is similar to a license measure introduced at the last session that met the opposition of the St. Louis Motion Picture Exhibitors' League and died in committee. The new bill meets most of the objections of the exhibitors and is said to be satisfactory to the majority of theatre owners, although it hits some of the larger high-priced houses very hard.

New Theatre for Troy

With Joseph and Edward Murphy, of Troy, and Frank P. Dolan, of Albany, N. Y., as backers, a \$500,000 motion picture house, with a seating capacity of at least 3,000 persons, is being planned for Troy. It is said that the theatre will occupy a site in River street, the business section of the city. There is a rumor that the Strand company is also linked with the project. The theatre will be equipped with a stage and "legitimate" attractions are also to be booked. It is understood that the house will be built this summer.

Ignore Brady's Protest Against Sex Film

Despite the protest of William A. Brady, president of the National Association of the Motion Picture Industry, the commissioners of Jersey City, N. J., have refused to stop the showing of "The End of the Road," film on the social evil, at the Strand Theatre there. The aid of local exhibitors in trying to have the film banned is now being sought.

"The End of the Road" was a "scare" film used by the army during the war. Prints have since fallen into the hands of individuals and their exhibition in several places already has seriously hurt the reputation of the whole industry.

have been put aside in favor of the Associated Exhibitors," Mr. Garret, the president of the new organization, said. "I have been associated with Arthur S. Kane, chairman of the board of directors of Associated, in connection with the foreign sale of many productions in which he has been interested. We have known each other for several years and it is with the greatest pleasure that I am at the head of an organization that will handle the foreign business of Associated. We look forward to a great mutual success."

Mr. Garret is one of the best known figures in the export end of the motion picture industry. He formed the J. Frank Brockliss company six years ago and more recently he was the head of Sidney Garret, Inc., of 35 West Forty-fourth street. In his new organization Mr. Garret will have alliances with some of the leading organizations of Europe and South America.

In the Independent Field

By C. S. SEWELL



Joins Reelcraft

Joe Basil has been engaged to direct Sun-Lite Comedies for Reelcraft. His first production will be "Mother's Lamb." He will be assisted by Winfield Leota and B. S. Schubert. Mr. Basil formerly assisted in the direction and also in writing comedies for Larry Semon.

Superior Buys

Forward Feature

J. Joseph Sameth, president of Forward Film Distributors, Inc., announces the acquisition by the Superior Screen Service, of Chicago, of "Hearts o' the Range," starring Milburn Moranti and Alma Rayford, for Northern Illinois.

Mr. Sameth also announces the purchase by Peacock Productions, of Kansas City, Mo., of "Hearts o' the Range" for Eastern Missouri and Southern Illinois.

Levine Closes Out Territory and Reports Exchanges Prefer to Handle Features in Series

Nat Levine, president of Plymouth Pictures, has returned to New York after a tour to independent exchanges in the interests of his company's state right feature, "Every Woman's Problem," featuring Dorothy Davenport. He reports an improvement in the state right situation and a general tendency on the part of independent exchange-men to regard the future with a greater optimism, which is reflected in increased buying activity.

Mr. Levine states he found the bulk of the demand from state right buyers is for series of pictures rather than individual subjects. "Exchangemen feel that contracting for a series of pictures not only

assures a dependable and uniform supply, but also enables them to identify their exchanges with some brand name or some given star," says Mr. Levine, "and to contract with exhibitors for a group, insuring a steady outlet for their product, reducing selling costs and enabling them to sell each unit more cheaply than they could sell a picture on an individual basis."

During the course of his trip Mr. Levine disposed of the entire amount of open territory on "Every Woman's Problem." A list of the territories closed during his trip is as follows: Superior Screen Service, of Salt Lake City, for Utah, Colorado, Wyoming, New Mexico

and Southern Idaho; the Theatre Owners Corporation, of Minneapolis, for Minnesota and North and South Dakota; the Super Film Attractions, of Milwaukee, for Wisconsin; the Greater Productions Company, of Des Moines, for Iowa and Nebraska; Richards and Flynn for Kansas and Western Missouri; the All Star Features Company, of Detroit, for Michigan; the S. & S. Film and Supply Company, of Pittsburgh, for Western Pennsylvania and West Virginia; A. S. Cote, of St. Louis, for Southern Illinois and Eastern Missouri.

Big Foreign Sale

The export department of the Arrow Film Corporation, through D. J. Mountan, announces that another big deal has been closed with Luporini Bros., of this city, for the distribution of twenty-six productions for Argentina, Uruguay and Paraguay.

Double Premiere for "Black Panther's Cub" Marks New Epoch in the Independent Field

ESTABLISHING a new record for the independent field, Equity Pictures Corporation has arranged for a double premiere for the big Ziegfeld production, "The Black Panther's Cub," which will be shown during the week commencing May 29 at the Capitol in New York and for a two weeks' run at the Majestic Theatre in Boston.

As is well known, the Capitol is one of New York's finest motion picture theatres and said to be the largest in the world, while the Majestic is one of Boston's leading photoplay houses and one of the finest in that city.

This can be classed as an epoch-making event in the history of the independent field as it is the first time that an independent feature has been shown simultaneously in houses of such undoubted prominence, and indicates that independent pictures of genuine merit can secure just as big bookings as the productions of other distributing organizations.

Characterized by the trade press as one of the most elaborately staged and entertaining screen dramas of the year, its acquisition by Equity for the independent field was in itself an event, and this hustling organization has now followed it up by the ten-strike of a simultaneous premiere in two big houses.

This production, made by Ziegfeld Films at a cost said to be a quarter of a million dollars, was directed by Emile Chautard, who already has a number of successes to his credit and stars Florence Reed, who has achieved a reputation not only as a film star but as one of the leading stars of the spoken stage.

The supporting cast of "The Black Panther's Cub" is also extraordinary, not only because of the ability of the players, but from the fact that it is a real all-star aggregation. All of the principal players have won success

on the spoken stage and a number of the supporting cast, including Norman Trevor, Henry Stephenson, Earle Foxe, Tyrone Power and Mlle. Dazie have been starred or featured in big Broadway successes. At the present time, Mr. Trevor is co-starring on Broadway in "Enter Madame" and Mr. Stephenson has a prominent role in "Spanish Love."

This picture was adapted by Philip Bartholmas from Ethel Donohar's story suggested by Swinburne's famous poem, "Faustine."

Following closely on the booking of the Clara Kimball Young feature, "Hush," recently shown at the Capitol Theatre, New York, this epoch-making achievement for an independent production places Equity Pictures Corporation in the very forefront of the independent distributors who are helping to secure for the independent field the place in the industry to which it is entitled, by offering productions of quality. This also bears out statements which we have reiterated from time to time in this department that not only is there a place in the independent field for productions of the very highest calibre, but that the best bookings in the highest class theatres will be open to state right pictures of real merit.

The double premiere of "The Black Panther's Cub" in two houses of such prominence is double-proof of the correctness of our contention and an encouraging sign for the future of the independent field.

We heartily congratulate Equity on its courage and foresight in securing this production and the "bang" with which they are putting it over and hope that we will have many more occasions to record similar achievements.

C. S. SEWELL.

In the Independent Field

Cullison Completes First Comedy Based on "Philo Gubb" Stories

Although but one of the series of two-reel satirical farce comedies, "The Hound of the Tankervilles," based on the Ellis Parker Butler stories of "Philo Gubb, Correspondence School Detective" has yet been completed, Webster Cullison, supervising director of Clover Comedies, producing this series, reports that he has already been approached by distributors who desire to market the entire series of thirty-five subjects. Mr. Cullison announces that no contract for distribution will be made until after the second or probably the third comedy is completed. It is expected that the second will be ready by June 1 and the third three weeks later.

Ellis Parker Butler, creator of "Philo Gubb," the paper-hanger detective who acquired his knowledge of sleuthing by mail, is one of the foremost American humorists. His "Pigs Is Pigs" and "Philo Gubb" stories have been carried to millions of readers through syndicated newspapers and several prominent magazines.

"These stories carry many strong points of appeal," declares Mr. Cul-

lison. They are clean and built on wholesome intelligent fun. Every one of the narratives has a solid plot founded on a human being whose prototype exists in communities all over the country.

Victor Potel has the role of

"Philo Gubb," and the supporting cast includes such well-known comedy players as Otis Harlan, Dorothea Wolbert, Harry Todd, Ernest Shields, Howard Crampton, Ruth Hanforth, May Foster and Mark Hamilton.

Cohn Announces Another Novelty for Federated Screen Snapshots

Jack Cohn and Louis Lewyn, producers of the new "Federated Screen Snapshots," announce that they have arranged to add another new angle to this fan magazine of the screen. In addition to the regular peeps into the studios and private life of famous stars and other personages in the industry, and other personages in the industry, and other scenes that come under the heading of "fan" news, there will also be real news beats as well.

The first of these will be shown in the second issue of Federated Screen Snapshots, which is now in preparation. This will contain timely views of Jack Dempsey. He is pictured staging a special bout for

the benefit of veterans of the war.

This policy will be carried out in each issue, says Mr. Cohn, and when anything timely happens affecting some member of the film world whose doing are of importance to fans, arrangements have been made for the securing of such material and its insertion in "Screen Snapshots."

New Cartoon Series

A series of pen and ink cartoons has been acquired by C. C. Burr for distribution through Affiliated Distributors, Inc.

The cartoons are said to be unusually humorous and unusually smoothly animated, in addition to being used in connection with actual sets. They will be released in split reel form, each accompanied by a Rollin Lester Dixon scenic poem. The first, scheduled for release in the early autumn, is titled, "Mr. Ima Jonah's Home Brew," followed by "Blue Water," a scenic story of life on a Yankee cod-fishing schooner on the Grand Banks.

Arrow Names First Three of New Sport Pictorial Series

The second series of one-reel Sport Pictorials which Arrow Film Corporation recently announced they had acquired, is now ready for release, according to a statement from Dr. Shallenberger, president of Arrow.

The first of this series, "Modern Mariners," is a study of life at the Annapolis Naval Academy. It shows the young midshipmen through all their various courses of drills and athletic pastimes, with some interesting views of them as well, engaged in their studies and

Gets Big Bookings

Arrow Film Corporation, in stressing the popularity and quality of their Sport Pictorial releases, announces twenty-seven theatres in St. Louis are running these one reel subjects. These take in practically every first run theatre in that city and include all of the Paramount houses.

New Hallroom

Comedy Finished

The fourth of the Federated Hallroom Boys Comedies featuring Sid Smith, has been received at the New York office of the company and is described as a "situation comedy." It is titled "A Chili Romance" and is said to afford opportunities for novel exploitation.

It is stated that the comedy appeal is based not only on a humorous central situation, but on individual comedy stunts throughout the two reels. The main theme is a satire on the Mexican situation, wherein Percy and Ferdie in a search for quiet meet with amusing and exciting complications. The picture is now being edited and will be turned over to Federated Exchanges within the coming week.

Second Salient

Feature Started

Forward Film Distributors announces that J. Charles Davis, who wrote and directed "The Shadow," is now assembling the cast and work will be started at once on the second feature to be produced by Salient Films, Inc., which has been tentatively titled "The Call of the Open."

Jimmie Callahan Has Finished First Three of His Comedies

Jimmy Callahan, after completing his first three two-reel comedies and starting the construction of his new studio at Atlantic and Richmond avenue, Atlantic City, returned to New York Monday with the prints of these comedies—"Jimmy's Last Night Out," "The Stow-away" and "Props." They were shown by Robert W. Priest, who will distribute the series to several state rights buyers, who expressed high praise. "Jimmy's Last Night Out" will be released May 30.

Mr. Callahan returned to Atlantic City Wednesday afternoon and on Thursday morning began his fourth comedy, "Wild Women." He will immediately make the exteriors for three comedies, which will occupy his time till about June 14, when his new studio will be ready for occupancy.

Mr. Callahan has bought scenarios for twenty two-reel comedies and his readers have five more which will be passed to him this week for final reading.

Success of His Short Subjects Verifies Charles Urban's Views

When Charles Urban started to distribute his Movie Chats and Kineto Reviews many persons in the motion picture industry are said to have warned him that he would have great difficulty in meeting with success, claiming that they were too high class for the majority of audiences.

Mr. Urban, however, refused to believe it, and because of his very long experience in the picture business felt very sure that he was not overrating the intelligence of audiences.

The success with which these two series are meeting appears to have justified Mr. Urban's views, and many a "doubting Thomas" is said to have changed his opinion.

Mr. Urban reports that the best

testimony that he was right in his opinion comes from the exhibitors, who naturally are in the best position to know what the public want, and that he has received many endorsements along the line of the following from George F. Sharpe, manager of the Liberty and Strand theatres in Fresno, Cal.: "When the name 'Kineto' is flashed on the screen I know my patrons are going to see the best—something beautiful—something they will always remember."

Reports of this kind, the Kineto Company announces are being backed up by bookings in some of the best houses throughout the country and in the attention which is being given these subjects in the daily press.

Western Company in Market for Features, Serials and Comedies

F. J. Fegan, president of the Independent Film Company, of Missouri (successor to the Standard Film Company, of St. Louis), located at 3317 Olive street, St. Louis, desires information regarding features, short subjects, serials, Westerns and comedies on which territory is still open for Missouri, Kan-

sas, Southern Illinois and Eastern Missouri, and requests that distributors get in touch with him.

Mr. Fegan also announces that due to an affiliation with the Eureka Film Company, of Kansas City, of which C. H. Stewart is manager, he is in position to buy for the entire territory mentioned.

In the Independent Field

Praises Music Cues

Praise for the innovation inaugurated by the Kinetograph Company of America in furnishing music cues for its series of one-reel Kinetograph Reviews has extended to the other side of the Atlantic. A laudatory article was published in "The Tattler's" column of a recent issue of The Film Renter and Moving Picture News, published in England.

Sanford and Xydias Form Company to Star William "Bill" Fairbanks

Western Feature Productions, Inc., of which F. M. Sanford is president, announces that the partnership between Mr. Sanford and Phil Goldstone under the trade name of Western Star Productions at 620 Sunset Boulevard, Hollywood, Cal., has been dissolved by mutual consent and that a contract has been closed between William ("Bill") Fairbanks and Western Feature Productions, Inc., by which this company will star Mr. Fairbanks in a new series of five-reel Western pictures.

The executive offices of the new company are at 5544 Hollywood Boulevard, and W. Hughes Curran, formerly with the William S. Hart Company has been engaged as director. F. M. Sanford, president of the new company, was formerly manager of Special Films, a state right distributing organization, and prior to that was president and general manager of the Southwestern Film Corporation, of Dallas.

A. J. Xydias, secretary and treasurer of the company, was for fifteen years an exhibitor in Texas, Louisiana and Mississippi and prom-

inent in the fight against censorship in those states. After selling his theatrical interests he made a trip to Europe and on his return entered the state right field.

Because of their exchange and

exhibitor experience both Mr. Sanford and Mr. Xydias have wide knowledge of the film needs of exhibitors, and they announce the new productions are being made with this end in view.

Big Bookings on "Ne'er-Do-Well"

Ben Friedman, president of the Friedman Film Corporation, Minneapolis, and Lee Goldberg, of the Big Feature Rights Corporation, have advised Robert W. Priest, president of The Film Market, Inc., that they have booked several first runs on revival of Rex Beach's "The Ne'er-Do-Well."

Mr. Goldberg booked "The Ne'er-Do-Well" at Keith's National, Louisville, stating that "The Ne'er-Do-Well" is the only outside picture they had bought. "It seems to be the consensus of opinion among state rights buyers," says Mr. Priest, "that 'The Ne'er-Do-Well' in its new form will repeat the record of its companion, 'The Spoilers.'"

"The Supreme Passion" Plays to Capacity Business in Cleveland

Reports received by Robert W. Priest, president of the Film Market, Inc., show that his "Supreme Passion," which had an unusually auspicious premiere at the Euclid Avenue Opera House in Cleveland on Sunday, May 15, as noted in our last issue, continued to duplicate Sunday's success throughout the week.

It is announced that when the doors were opened on Sunday at eleven in the morning there was

already a line and that the house was packed to its seating and standing capacity throughout every day of the run, and that the record for the week was one of the largest in the history of the house.

As a result of the successful showing and the high praise accorded the picture by the Cleveland reviewers in the daily press, Mr. Priest has received many inquiries for territory and announces several sales have been closed by telegraph.

Bert Lubin Announces Type of Story for New Allene Ray Film

The first of the Allene Ray series of six features to be produced by Western Pictures Corporation, announces Bert Lubin, president of the company, will be based on an original story written especially for Miss Ray by Walter Richard Hall, who has written the continuity for over thirty productions.

It is stated that particular care has been taken to make the material censor proof, and to depend on fast action, physical feats and

dramatic suspense to put it over, and that it will be free from hold-ups, pistol duels and similar scenes usually found in Westerns.

"The pictures will be made so as to thoroughly comply in every respect with the conditions of today," says Mr. Lubin, "and will be the first semi-Westerns produced under the new conditions, and coupled with the reputation the star has already established, we expect to sell readily."

Oscar Apfel Completes Version of "Ten Nights in the Bar Room"

With the arrival in New York of Oscar Apfel and John Russell from Gloversville, where they have been working for nearly twelve weeks on a production dealing with life in a big lumber camp, comes the announcement that they have completed a nine reel version of "Ten Nights in a Barroom."

A special script was created for the picture by L. Case Russell, and the locale of the story changed to allow for spectacular scenes during the lumber running season. The characters, however, well known from their frequent appearance on the stages for the last half century, and the tense situations are said to have been retained, and there has been added fights on the moving

logs of a swift running river and spectacular rescue from death over the falls, which was impossible in the stage version.

Burr Organizes Mastodon Film

C. C. Burr announces the formation of another producing unit under his management, to be known as Mastodon Films, Inc., organized especially for the making of the three Johnny Hines feature productions to be marketed through Affiliated Distributors, Inc.

George A. Beranger, formerly with Griffith and Fox, has been engaged to direct these productions.



SEA SCENES, FROZEN LANDSCAPES AND THE HOT FIRE OF LOVE SCENES ALL GO TO MAKE THIS SERIAL "The Blue Fox," which is distributed by the Arrow Film Corporation, interesting from every viewpoint

Mary Anderson to Be Star of Series

Mary Anderson has signed a contract to star in a new series of comedy-dramas for Spencer Productions, Inc., to be handled by Associated Photo-Plays, Inc. The series will consist of six pictures, based upon carefully selected stories and interpreted by a competent cast, announces Associated Photoplays.

Calnay Takes Over New Organization

James Calnay, president of Olympian Productions, reports he has purchased the controlling interest in the Syndicated Exhibitors Exchanges, Inc., recently organized by Joseph Seiden for the purpose of releasing independent productions on a co-operative plan through exchanges on a percentage basis.

Olympian Productions, Inc., are releasing their comedies on a similar plan and the two organizations will work together, one handling features, while the other handles short subjects.

Has Questionnaire on "Swat the Fly"

The vogue for questionnaires of various kinds started by Thomas A. Edison's now famous series has caused Clarence Halterm, student, traveler and lecturer, attached to Charles Urban's film editorial staff, to prepare one in connection with the forthcoming Kinetograph Review, "Swat the Fly," which is a particularly timely subject.

Lack of space prevents the publication of the questionnaire. However, an examination of the questions, all of which are answered in the film itself, indicates that it contains not only a great deal of information that is interesting, but that is also very valuable from a standpoint of health and hygiene.

Two Prominent Showmen Take Associated Exhibitors Franchise

Announcement is made by the executive committee of the Associated Exhibitors that Eddie Zorn, Toledo, Ohio, has acquired the Associated franchise for the Temple Theatre in that city, assuring himself first run on all Associated products, including productions of Harold Lloyd, Mae Murray and Florence Vidor.

The name of Mr. Zorn added on the growing list of franchise holders is keenly welcomed by the Associated Exhibitors executive committee, for it is recognized that Mr. Zorn is one of the best known, best liked and most enthusiastic exhibitors in the country.

Another franchise announcement of importance made this week by the Associated executive committee is the acceptance of the application of James Beatty for Associated franchise in San Jose and Fresno, Cal. Mr. Beatty will use the Associated franchise for his Liberty Theatre at Fresno and the Liberty and Jose theatres in San Jose. His franchise also will cover his new theatre, the American, now being erected in San Jose. This theatre will be one of the finest picture houses on the West Coast.

James Beatty is one of the pioneer California exhibitors. He has always taken a most prominent part in exhibitor interests, not only in the State of California, but nationally. Several years ago he was appointed by the exhibitors of California to investigate the affairs of a former franchise proposition. Since this time he has been intensely interested in every franchise proposition and is an expert in this phase of the business.

Having analyzed every detail of the franchise submitted by the Associated Exhibitors, Mr. Beatty left his home in San Jose and came

clean across the continent for a final discussion with the executives of the Associated Exhibitors. After a series of conferences with Phil L. Ryan, manager of franchises, and members of the Associated Exhibitors' executive committee, he stated that he was absolutely convinced that the franchise was one of the fairest ever evolved, and he immediately acquired it for his theatres.

Sets Precedent with Film of "Without Benefit of Clergy"

Having witnessed a projection of "Without Benefit of Clergy" on the eve of his departure for Europe, Paul Brunet issued an order which sets a precedent containing much encouragement for authors who adopt the screen medium. In accordance with that order all prints of the Kipling picture will carry the credit line: "Supervised for Rudyard Kipling by Randolph Lewis."

So far as is known, it is stated, this is the first time anybody has supervised for Rudyard Kipling but Kipling himself. But this time Kipling had other engagements. Randolph Lewis, however, as scenario and technical expert commissioned by Paul Brunet, had co-operated with Mr. Kipling throughout in the preparation of the continuity of "Without Benefit of Clergy" and he was familiar with all of Kipling's ideas on the subject. Therefore Mr. Kipling confidently placed the responsibility on Randolph Lewis' shoulders.

While sets for the next Kipling picture are being built it is understood Mr. Lewis will make a short visit to England to show the author

Simultaneous Runs for Jan's Feature

Herman F. Jans, president of Jans Pictures, Inc., who is now on a tour of the West, reports from Portland that Mr. Luken, executive head of the First National Exchange in that city, handling "Madonnas and Men," has arranged to give this picture unusual exploitation. He has arranged for simultaneous showings in the large cities in that territory including Seattle, Spokane, Portland, and others.

Standard Buys Two Comedy Series

T. E. Hancock, one of the owners of the Pacific Film Company, who is traveling for his concern, reports the sale of the George Ovey and Vernon Dent series of comedies to the Standard Film Service, of Cleveland. Mr. Hancock reports a general picking up in business.

Fecke to Handle Associated Features

George M. A. Fecke, president of the Motion Pictures Distributing Corporation, No. 214 Eliot street, Boston, has bought the Associated Photo-Plays, Inc., franchise for New England covering two Helen Gibson pictures, eight Cliff Smith productions and six Mary Anderson features.



Top row, left to right: E. J. MacIvor, Omaha; J. A. Koerpel, Boston; Newton Davis, Minneapolis; Ben Fish, Denver; Nat Baruch, Pittsburgh; J. W. Pope, Jr., New Orleans; Abraham Lehr, vice-president in charge of production; Jack Stewart, Cincinnati; William Truog, Kansas City; Howard Dietz, director of advertising and publicity; W. J. Kimes, Cleveland; L. B. Remy, Dallas; Maurice Wolf, Los Angeles; Felix Mendelssohn, Philadelphia. Bottom row, left to right: W. E. Banford, Seattle; William Bush, Washington; Charles Knickerbocker, Salt Lake City; G. C. Parsons, San Francisco; Jack Weil, St. Louis; John Flynn, Detroit; A. S. Aronson and Alfred Weiss, vice-presidents Goldwyn Distributing Corporation; Eric Schay, assistant treasurer; S. Eckman, Jr., New York; George Hickey, Buffalo; Cecil Maberry, Chicago; Arthur Lucas, Atlanta.

Marie Prevost and Hoot Gibson Are to Star in Universal Attractions

Out of the conferences which have been held in Chicago and those that are taking place now in New York the Universal is gradually formulating its plans for next year. At the Chicago Exchange meeting which was held in the Blackstone Hotel the experience of the field force from Boston to Denver was fully expressed by the twenty sales managers and exchangemen present.

Carl Laemmle, president; H. M. Berman, general manager of exchanges; P. D. Cochrane, general exploitation director, and Irving Thalberg, general director for production, were present at all the sessions. The popularity and drawing power of the stars were discussed and methods for release were virtually decided upon.

These ideas were then tabulated and formed the basis for the decisions that are being reached in New York. Many questions of policy have yet to be decided before Mr. Laemmle leaves for Europe

and Mr. Thalberg returns to the coast. Daily conferences are being held at 1600 Broadway. It has been definitely decided that the policy of 52 Special Attractions a year will be adhered to for another year.

There will be several changes next year in Special Attraction Stars. And while negotiations are not entirely completed Mr. Laemmle is ready to announce two of the new stars who will be on the Special Attraction program. They are Marie Prevost and Hoot Gibson. Miss Prevost has just signed a long time contract in New York and returned to California to begin work on society comedy dramas.

Her first picture will probably be "The Butterfly," by Percival Wilde. The second will be "Kissed," the novel by Arthur Somers Roche. Details of cast and director will be decided by Mr. Thalberg when he returns to the coast.

In announcing Hoot Gibson as a

Special Attraction star Mr. Laemmle has in mind to continue the kind of western dramas which, it is said, have proven so popular in the hands of Harry Carey. In his first five-reel feature Gibson will have all of the advantage which a splendid cast and a well seasoned western director can afford, it is reported.

Mr. Thalberg has assigned Jack Ford to hold the megaphone for Gibson and the cast includes such well known people as William Robert Daly, J. Farrell MacDonald, Francis Ford, Clara Horton, Dorothy Wolbert, Buck Connors, Charles Newton, Jim Corey, Ed Jones and Byron Munson. Four of these players have been stars and at one time or another in their own right. Clara Horton is playing her first picture as a leading lady.

The story purchased for the first Gibson picture is J. Allen Dunn's action novel of the old west entitled "The Mascotte of the Three Star."

"Without Benefit of Clergy" Is Scheduled for Release on July 3

"Without Benefit of Clergy," surpassing even the fondest hopes of Pathe from a production and entertainment point of view, will be released on July 3.

This announcement, made this week by Pathe Exchange, Inc., will be of great interest to exhibitors throughout the country and to the many readers of the Kipling story, who have been impatiently awaiting the results of the first Kipling production.

Originally it was intended to issue the picture in May. This was found impossible, it is said, because of the delicate attention to detail required in the manufacturing of the prints and in order that the fullest beauty of the technique of this great production might be established.

The new release date will bring the issue of "Without Benefit of Clergy" virtually into mid-summer, but Pathe is so confident of the tremendous appeal of the production and story that it declined to withhold release until the fall, as had been suggested. Further Pathe feels that the exhibitor is entitled to the biggest pictures in the summer months, in order that his business might be fostered and held up to standard. The public refuses to go to pictures in the summer only when these pictures fail to meet the entertainment heights the theatre patrons set for themselves.

James Young, who directed "Without Benefit of Clergy," and Robert Brunton, who produced the story for Pathe, performed a wonderful task, according to reports. This is Young's supreme achievement, not excepting "The Devil" with George Arliss. Pathe says it has always been its policy to refrain from publicly enthusing over any of its product, but in this instance policy is swept aside by highest ap-

preciation over a picture that cannot be denied.

"Without Benefit of Clergy" has every ear-mark of being one of the greatest productions of the year, the producing company says. It has pathos, humor, wonderful production, fidelity to locale, superb direction and everything that goes to make up a superior picture.

With its issuance will be born a new star, Pathe feels, for the work of Virginia Brown Faire in the role of "Ameera" establishes her as one of the biggest finds in screen annals, it is stated. Seventeen years old, pretty, and withal a polished actress, Miss Brown has won the admiration of everyone who has thus far seen "Without Benefit of Clergy."

Practically unknown, Miss Faire comes to picture via the contest route. She was a winner in a "Fame and Fortune" competition of the Brewster publications, and up to the time she was picked by James Young from a group of fifty applicants for the Kipling role she had appeared in probably a dozen pictures.

Thomas Holding, Evelyn Selbie, Nigel De Bruiler and Otto Lederer contribute to the wonderful characterizations in the production.

"Sentimental Tommy" Has Been Released

Following a long run at the Criterion Theatre, New York, where it won the praises of the New York newspaper critics, "Sentimental Tommy," John S. Robertson's production of Sir James M. Barrie's book, was released this week as a Paramount picture.

In reviewing this picture the New York Herald called it "the eighth wonder of the film world" and other newspapers were equally enthusiastic in their commendation of the manner in which Mr. Robertson had brought Barrie to the screen.

Going to England

John S. Robertson, who directed "Sentimental Tommy," will be recalled as the man who did the masterly picture, "Dr. Jekyll and Mr. Hyde," which was the outstanding success of last season. "Sentimental Tommy" was scenarized by Josephine Lovett, and Sir James M. Barrie himself was so pleased with the picturization of his favorite book that he recently invited Mr. Robertson and Miss Lovett to England to confer with him on the production of "Peter Pan," which will be placed in production

shortly by Paramount under Mr. Robertson's direction.

The title role of the picture is ably portrayed by Gareth Hughes. Mabel Taliaferro plays the role of "the painted lady" and little May McAvoy has been swept into stardom by her wonderful portrayal of the painted lady's child.

Others in the cast are George Fawcett, Harry L. Coleman, Leila Frost, Kempton Greene, Virginia Valli, Kate Davenport, Alfred Kappeler and Malcolm Bradley.

In connection with the release of this production, Paramount has launched a big advertising and exploitation campaign.

R-C Productions

Heavily Booked

New first run bookings in towns of more than 10,000 population reflect, it is said, widespread exhibitor interest in Robertson-Cole super-productions. "If Women Only Knew," distributed by Robertson-Cole, has been booked for first run by the Drury Lane Theatre of Detroit. "Good Women" has been booked for the initial run by the Strand Theatre of Detroit and the Rialto of Newark.

For First Run

"What's a Wife Worth?" has been booked for first run by the Hurst Brothers of Reno, Nev., and by Ackerman and Harris for Loew's Hippodrome at San Jose. Ackerman and Harris also contracted for the first run of "Nobody's Kid."

"Yankee" Moves

Mark Twain's merry hero, "Sir Boss," officially "A Connecticut Yankee in King Arthur's Court," has packed up his armor and led his motorcycle knights from the Selwyn Theatre in a body, up to the Central Theatre, where he is making a test similar to that of Ma Benton and her "Over the Hill" family, who have occupied six New York theatres in succession without diminishing in any degree the flow of patrons.

A Henry King Film

"Salvage," a story of mother love, starring Pauline Frederick and directed by Henry King, played at the California Theatre, Los Angeles, the week beginning May 29. The California Theatre is owned by Goldwyn Pictures Corporation. "Salvage," a Robertson-Cole super-special, is scheduled for general release June 5.

Nothing can compare with -
devotion
You'll enjoy it!



Gladys Walton Working Under Kohlmar Direction

Gladys Walton, Universal's youngest star, has begun work on her seventh starring production at Universal City. Her current vehicle is "Christine of the Young Heart," from the novel by Louise H. Clancy.

It is interesting to note that, whereas the majority of her productions have been directed by Harry Harris, whose success with her has been extremely gratifying, her current production will be under the direction of Lee Kohlmar.

Mr. Kohlmar is one of the best known character actors on the American stage. Some years ago he decided to devote his talents to the screen, and since that time has been working at Universal City under the personal observation of Mr. Laemmle in preparation for the big work, which the president of the Universal is not ready to announce.

Mr. Kohlmar was co-starred in the first big picture in which Gladys Walton appeared, "The Secret Gift." Since that time he has been given charge of a number of two-reel Western dramatic productions with signal success.

Discuss Feature of French Films Here

Mme. Valentine Petit Perret, the wife of Leonce Perret, the well known French director, who is now abroad, gave a dinner last week in honor of two of her countrymen, Max Linder, the popular screen comedian, and Abel Gance, producer of "J'Accuse."

Among the film notables who were guests, were Emil Chautard and Henri Roussel, the French motion picture magnate, who is at present in New York.

The future of French films in this country formed a large part of the conversation at the gathering and methods and means for enhancing and fostering the motion picture entente cordiale between the United States and France were discussed.

Mme. Perret stated that her husband had completed two features during his stay abroad, but that it had not yet been determined whether he would make his next picture in France or this country.

Marshall Neilan Signs Donn Byrne

Marshall Neilan has closed negotiations with Donn Byrne, the famous author, for the picturization of the well-known novel, "The Stranger's Banquet."

In collaboration with Mr. Neilan, the noted author will rewrite his story for picturization, bringing it up to date with the idea of making it a daring story of conditions that exist in this country at the present time. Although it is expected that the film will be considered in the light of a much-needed American propaganda, it is stated that the story in no way becomes a preachment, offering a beautiful romance of modern times.

Convict Says Ray Films Teach "The Joy of Winning Cleanly"

From behind prison walls has come a remarkable tribute to the value of motion pictures in non-theatrical fields, and, in particular, their opportunities to perform a lasting service for good among the inmates of American prisons.

John C. Ragland, general manager of Arthur S. Kane Pictures Corporation, has received a letter from Louis Victor Eytinge, a "lifer" in the Arizona state penitentiary, who already has served twelve years of his sentence. The letter contains much information not only for persons concerned with prison welfare work but also everyone interested in the possibilities of the film as a force in education and in character improvement. The writer avows that it was written because of his desire to give credit to Charles Ray, whose picture he regards of greatest possible value.

"Eytinge, I have learned from other sources, is a most extraordinary prisoner," said Mr. Ragland. "Although constantly in confinement he is editor of a national magazine devoted to advertising and sales promotion and another published for retail grocers, and contributes regularly to several business magazines. He has charge of the preparation of entertainment programs in the Arizona prison and is in correspondence with men entrusted with similar work in other prisons throughout the country. Through this interchange of reports he has gained an understanding of conditions which is unique."

"Let me quote a few lines which he has written: 'Before the otherwise blind eyes of a hundred thousand shut-ins motion pictures spread the panorama of the world. They do more than entertain. They enlighten and edu-

cate, and all three elements are vitally essential to any prison that attempts to turn out prisoners better men than when they were sentenced.'

"Eytinge, however, does not regard all pictures as fitted for prison consumption. He draws a sharp distinction between the film that is goody-goody and the one that, while clever and entertaining, teaches a strong lesson. Therefore, what he says of Mr. Ray and his pictures is particularly gratifying to us."

"Our men," writes Eytinge, 'will not accept the picture that forces its preaching but I can make them radiate a lesson for days after days when it is gently worked into the motif of a Ray picture. My reports, as gathered from reliable, thinking inmates of a dozen of the better prisons, indicate that Charles Ray and his pictures are decidedly the general favorites. For dependable value most inmate entertainment managers prefer them. There has never been a questionable act, a doubtful flash of lingerie in the Ray stories. Instead, has come the breath of new-mown hay and of apple orchards—a sincere simplicity, a sermon in the sweetness of living.'

"Every Ray picture, practically, is a sermon in the serenity of life, in the sweetness of normalcy, in the joy of trying and of winning cleanly. They are Dr. Crane sermonettes personified. The men know when they hear that a Ray picture is slated that they're going to forget their troubles, and in the forgetting they're going to laugh, and amid their laughter they're going to absorb a sermon, one that is trebly resultful because it is assimilated through the eye, not droned into one's reluctant ears."

Fitzgerald Believes Public Likes Pictures Made Outdoors

Dallas Fitzgerald, engaged in directing Viola Dana in "The Match Breaker," the Metro star's newest picture, is one of the few motion picture directors, it is said, who prefer working out of doors under the sun rather than under the artificial lights in an enclosed stage, where most pictures are made.

"A majority of the population of the United States resides in cities," said Mr. Fitzgerald in explaining his policy of taking every scene in the open wherever possible. "As a result, I think people prefer seeing a picture, if it is good, which has many pretty exteriors rather than one with artificial interior beauty."

Another one of the many reasons advanced by Mr. Fitzgerald for his preference for the outdoors is the fact that actors and actresses are more natural outside than when under the studio lights, where they are boxed in on all sides.

Mr. Fitzgerald is very enthusiastic over "The Match Breaker," one of his reasons being that prac-

tically all of the action of this Meta White story takes place at a summer resort. As a result, he expects to spend at least three weeks at Coronada, California, where most of the picture will be enacted.

"Now Or Never" Makes Big Hit

Harold Lloyd is said to register one more Broadway success to his credit with the showing of "Now or Never" at the Capitol Theatre during the past week. The picture went over big with the public, it is stated, and was hailed as one of the best of the Associated Exhibitors star's productions. It is the first of his Associated comedies to be played on Broadway and will be soon followed by "Among Those Present."

Lloyd's New York success in "Now or Never" comes at the conclusion of a long list of first run bookings throughout the country.



A TENSE MOMENT
In "The Sign on the Door," a First National release starring Norma Talmadge

New York Girl Wins Mayer \$500 Prize

Louis B. Mayer last week paid \$500 to Gertrude Elizabeth Klein, a 19-year-old stenographer in New York, as the author of the best 300-word essay in the contest which the Mayer Productions conducted as part of the exploitation of "The Inferior Sex," starring Mildred Harris and distributed by Associated First National. That the check was dated Friday, May 13, made no difference to the recipient. She said it was the luckiest day of her life.

Apparently, Miss Klein proved to the satisfaction of the judges in the contest that man is the "inferior sex," for her essay, one of more than 10,000 submitted to the Mayer offices, was a brief for the cause of woman. She went on the hypothesis that "beauty is the justification for living," that "woman is beauty" and "all man's toilings are but evidences of the longing of his soul to mirror her perfection."

The decision to award the prize to Miss Klein was reached, in the words of the presiding judge, because her article was "not only the best written, but it presents the most logical arguments."

Aside from the fact that feminism has scored another famous victory, the "Inferior Sex" contest, in the estimation of Mr. Mayer, established the fact that women are more keenly interested in pictures than are men, as the women contestants outnumbered the men 8 to 1.

O'Brien Making "Clay Dollars"

With one of his late productions, "The Last Door," just released and another finished and ready for distribution the latter part of June, Eugene O'Brien, popular Selznick star, began work on another production at the Selznick Fort Lee studios Friday, May 20. The new production is entitled "Clay Dollars" and is from a story by Lewis Allen Browne. George Archainbaud is directing.

EQUITY'S ANNOUNCEMENT EXTRAORDINARY

Of all announcements of extraordinary interest to the entire Independent field, this Equity announcement is without the shadow of a doubt the most important news that State Rights men and Independent exchanges have had in years. Beginning the week of May 29th W. K. Ziegfeld's quarter of a million dollar motion picture extraordinary, "THE BLACK PANTHER'S CUB," directed and produced by Emile Chautard, starring FLORENCE REED and remarkable all star Broadway cast, will be shown in two of the largest, finest and most representative theatres in the United States; The CAPITOL, the world's largest and finest picture house, New York, and The MAJESTIC, Boston's lavish playhouse. One week at The CAPITOL, New York, and two weeks at The MAJESTIC in Boston, playing day and date. No independent production has ever had such a brilliant premiere; none under such circumstances and none on such a scale. In the cast of "THE BLACK PANTHER'S CUB," is a group of brilliant stars, any one of whom could be the featured player in any big picture. Names such as Florence Reed, Norman Trevor (Leading player in "Enter Madame")—Tyrone Power—Henry Stephenson (of "Spanish Love")—Mlle. Dazie the world famous dancer, Earl Foxe, William Roselle, Paula Shay, are names to conjure with. In lavishness of investiture, tenseness of drama and elaborateness of effects, no independent pictures ever screened equals "THE BLACK PANTHER'S CUB." Four distinct roles are played by Miss Reed, constituting unquestionably the most remarkable quadruple portrayal the screen has ever seen. Press, critics and public have showered their congratulations on this production. It will sweep the country and set new box office records. Further facts may be obtained by communicating with Equity Pictures Corporation, Aeolian Hall, New York.

Foreign Rights Controlled by Jacobo Glucksman, 220 West 42nd Street, New York.

Cable Address: Gluxmax, N. Y.

Aesop's Fables for Release in Animated Form Beginning June 19

At last the rich mines of picture material contained in Aesop's Fables have been suitably developed for popular screen use. This interesting information comes from Pathe Exchange announcing an arrangement with Fables Pictures, Inc., for the weekly release, beginning June 19, of a series of "Aesop's Fables Modernized," in the form of animated cartoons by Paul Terry.

The first Pathe release will be Cartoonist Terry's up-to-date adaptation of the fable of "The Goose That Laid the Golden Egg," which has an honored place in the popular literature of every civilized race and country. It will be followed at weekly intervals by other equal-

ly familiar Aesop subjects. The Pathe release schedule shows "The Goose That Laid the Golden Egg" followed successively by "Mice in Council," "The Rooster and the Eagle," "Ants and the Grasshopper" and "Cats at Law."

It is reported that when the Pathe Exchange authorities viewed the first half dozen or more of these "Aesop's Fables Modernized" they were of one mind with Fables Pictures, Inc., regarding their intrinsic screen merit and popular appeal. Many exhibitors and picture patrons will remember Paul Terry as the cartoonist of the "Farmel Alfalfa" series, which won speedy acceptance a few years ago; also the

"Terry Burlesques," animated cartoon travesties of popular screen features.

Those who have been present at projections of Paul Terry's Aesop adaptations appear to agree, it is said, that they are superior to anything of the kind heretofore produced. The comic action of the animal and bird characters is said to be so realistic as to cause the beholder to forget that it is all obtained by the animated cartoon process; moreover, that the modern exceedingly laughable dramatization in pictures and the force of the moral are just as "Aesopian" as in the immortal originals.

The obvious vast advantage of the screen utilization of material so universally familiar, and so highly relished, as the fables of Aesop has been the motive for many attempts to make it effective. Usually they have failed, it is said, through inability to seize the comic spirit inherent—though seldom emphasized—in these ancient classics in which human conflicts are illuminated in the words and actions of familiar animals. In other instances an attempt at modernization has not been accompanied by sufficient creative invention to make the screen fable-drama complete. The use of mechanical animal figures—since there is no "school of acting" of proved efficiency in the case of ducks, geese, donkeys, roosters, wolves and other inhabitants of barnyard and forest—has seemed to be unsatisfactory. So it has remained for Fables Pictures, Inc., to present Cartoonist Paul Terry's solution of the problem—for distribution by Pathe.

"Scrap Iron" Presented First in New York and Indianapolis

"Scrap Iron," Charles Ray's next feature, is to have its initial New York showing in the Mark Strand Theatre, starting on Sunday, May 29. During the same week it will be seen also in the Circle Theatre, Indianapolis. The official release date is May 30. Joseph Plunkett is preparing an appropriate prologue, with a special musical program, to use in the Strand while the film occupies the screen there.

"Scrap Iron" is Mr. Ray's first picture since "The Old Swimmin' Hole," which, it is declared, marked an epoch in film production because of its freedom from sub-titles. "Scrap Iron" is not devoid of verbal indications, but, for all that, yet

another innovation in sub-titling is promised, according to information from the star's studios. Moreover the release of this picture marks Mr. Ray's first appearance as a director.

Already, it is said, the big fight scene in "Scrap Iron" is assured a place in picture annals as the classic among film bouts, if the enthusiasm of disinterested persons who have had pre-views proves to be justified.

The picture is an adaptation of one of the late Charles E. Van Loan's most popular Saturday Evening Post stories. In it the star is presented by Arthur S. Kane and release is through First National.

Make Group Pictures for Each Geographical Section of World

Educational's trip-around-the-world will begin with a tour of Continental Europe. From there it will take the movie fan through the Far East, across the Pacific, with glimpses of its many islands, to Alaska, and then down through the western part of the United States to Central and South America.

It was announced recently that E. W. Hammons, president of Educational Film Exchanges, Inc., had developed a plan on which he had long been working to group a series of scenic pictures so that the exhibitor could offer his patron travel pictures with real geographic value instead of just now and then show-

ing a picture from any section of the world.

The work has progressed so far that Mr. Hammons this week announced the titles of the pictures, which are divided into four groups, A, B, C and D. Each group will deal with a distinct geographical section of the world, giving the series as a whole an educational value that haphazard scenes could not possibly have, it is said.

But these pictures have much besides their educational value to commend them, it is stated. Each is based on a story which is as interesting as the scenes themselves are entertaining and enlightening.

Fawcett in Cast of "Peter Ibbetson"

George Fawcett, who did such excellent work in Paramount's picturization of Sir J. M. Barrie's "Sentimental Tommy," has been added to the cast of George Fitzmaurice's production of "Peter Ibbetson," which will be started soon at the Paramount Eastern studio. Fawcett will play the part of the kindly old gentleman, "Major Duquenois."

With Elsie Ferguson and Wallace Reid co-starring in the picture, the cast so far includes such well known players as Elliott Dexter, Montagu Love and George Fawcett.



"AND I FOOT THE BILLS"
Says he to she in "Appearances,"
a Famous Players British picture,
made by Donald Crisp

"Blue Sunday" Changes Policy

Until recently it has been the policy of Roth and Partington's Imperial Theatre in San Francisco to play no comedies in support of their feature bill. But they changed their minds after C. A. Nathan, of the Universal exchange in San Francisco had shown them "Blue Sunday," the Lyons-Moran two-reel Universal Jewel Comedy.

"Blue Sunday" will also play at the California Theatre in San Francisco and has been booked very heavily throughout California, where the blue law agitation has excited a great deal of antagonism and opposition. Many theatres are giving "Blue Sunday" the kind of exploitation which a five-reel feature often fails to have, it is said.

Hamilton Heads "The Shulamite"

Mahlon Hamilton, a popular leading man of the screen, has been engaged to play the leading masculine role with Gloria Swanson in her second Paramount star picture, "The Shulamite," which is to go into production shortly.

His role with Gloria Swanson will be that of an Englishman. Sam Wood is to direct and the scenario of "The Shulamite" is by J. F. Nash. The play was extremely popular. The stage version was by Edward Knoblock and Claud Askeu, who with Alice Askeu, wrote the novel from which it was dramatized.

On Lesser Circuit

"One Man in a Million," written and directed by George Beban, who plays the star role, and distributed by Robertson-Cole, began on May 21, a week's run at the Kinema Theatre, Los Angeles. The Kinema is a first-run house of Gore Bros and "Sol Lesser circuit, who also own the First National franchise.



Dedicated to the World ~

devotion

Worth waiting for!

"The Heart of Maryland" Plays a Two-Week-Run in Washington, D. C.

One of the "good things" of the year is the description of Tom Moore, the Washington, D. C., exhibitor, concerning Vitagraph's big special production, "The Heart of Maryland," which was selected by the executive committee of the Women's Welfare League of the nation's capital as the main attraction at Tom Moore's Garden Theatre during the two weeks the theatre is being run for the benefit of the league.

It was originally planned to run "The Heart of Maryland" or some other big film for only one week, but after the picture had been screened for the committee and had generated such enthusiasm, and, later, produced the same effect on Mr. Moore himself and the staff of his theatre, it was decided to lengthen the run to two weeks. The engagement started last Sunday.

The selection of the production cannot be regarded as anything less than a tribute to the picture both as to entertainment and drawing power, for both the committee and Mr. Moore had been on the lookout for entertainment of a most special nature which could not fail to pack the large theatre for a longer than usual run.

"The Heart of Maryland," accordingly, was picked in the face of exceptional opposition. More than a score of the most successful pic-

ture plays of the year were offered to the committee and the theatre management, and without cost. The committee was composed of prominent women of Washington, whose families were about equally divided between the North and the South, but the Vitagraph production was the unanimous choice, as, to quote Mr. Moore himself, the director of the picture, Tom Terriss, handled the story in such a way as to minimize its Civil War, or in fact any war element, and to make the most of its beauty and charm and appeal as a great love story.

Proof that the two weeks' benefit for the Women's Welfare League is being made much of in Washington social circles may be gleaned from the fact that President and Mrs. Harding are to be among the notables who are to be among the guests of honor, failing to be present at the opening performance last Sunday evening only on account of the President's official visit to New York City. The members of his Cabinet have taken boxes for various nights, and the foreign diplomats are giving the undertaking full support.

Catherine Calvert was, at the urgent request of the league, an over-Sunday guest of Edward B. McLean, editor and publisher of the Washington Post, and made a

personal appearance at the Garden Theatre at the opening performance. As soon as the audience learned that the star of the featured picture was present in person, there was an unusual display of interest, and later, Miss Calvert, was given a real ovation. The Washington papers of Monday were strong in their praise of Miss Calvert and the picture in which she starred, and it is predicted that the picture will break records at the Garden, both in attendance and receipts.

Jules Cowles Has Prominent Role

Jules Cowles, the well known eccentric character lead, will be seen in a prominent role in "On the Back Lot," the initial production of the Pantheon Pictures Corporation, starring Anetha Getwell.

The role which Cowles portrays is one of the most effective in the picture and one upon which much of the action in the story pivots. Cowles was selected for the part by Director Charles Miller.

The story was written by George Dubois Proctor and made at Port Henry, New York, where Pantheon has established a year-round producing organization.



"THE FINEST BABY IN THE WORLD"
The doting parent in Associated Producers' "Mother O' Mine" reiterates the age-old statement made over every infant. Produced by Thomas H. Ince

Selznick to Make Picture of John Galsworthy's "Justice"

John Galsworthy, distinguished English author, has been added to the list of celebrated contributors to the art of the American photoplay. Myron Selznick, vice president of the Selznick Corporation, in charge of production, has just announced the purchase of Mr. Galsworthy's big play success, "Justice," for screening by the Selznick Pictures Corporation in the near future.

In this country, "Justice" was produced on the speaking stage by John D. Williams, with John Barrymore in the principal role. In the

first production of "Justice," at the Duke of York's Theatre in London in 1910, Dennis Eadie played the principal role.

Mr. Selznick is very positive in his statement that the Galsworthy play—intensely human, powerfully dramatic and therefore radically different from the average run of photoplay productions—will be made just as it was written. There will be no change in the title, no change in the ending, and no effect made to play down to the supposedly "popular" ideas in photoplay production.

LeBaron's Stage Play Pleases Washington

"Nobody's Money," the tenth Broadway production by William LeBaron, editor-in-chief of the scenario department of Cosmopolitan Productions, opened with much success at the Belasco Theatre, Washington, D. C., on May 16.

The newspapers greeted it with enthusiasm. Many of the members of the Motion Picture Owners of America in Washington for a convention of the national officers and executive committee saw "Nobody's Money" and pronounced it a hit.

Mr. LeBaron's new play is scheduled for a run in New York late the coming summer. He has written the books for "The Echo," "The Red Canary," and others.

"The Heart Line" a June 5 Release

"The Heart Line," a six reel feature photoplay adapted from the novel by Gelett Burgess and produced by the Leah Baird Film Corporation, Inc., has been scheduled for release by Pathe June 5. The feature is presented by Arthur F. Beck. The feature was directed by Frederick T. Thomson.

"Sowing the Wind" Runs Two Weeks at Cleveland Theatre

When a theatre which has not run a picture for more than one week during a period stretching over six years suddenly finds an attraction that goes over so well despite present business conditions that it decides to break its policy of six years and run the picture for two weeks the incident is worth the careful attention of all exhibitors, say Associated First National. That's what happened in Cleveland, Ohio. The theatre was the Metropolitan. The picture, "Sowing the Wind," starring Anita Stewart, an Associated First National attraction.

"The picture went over bigger

than any picture we've run since the business depression set in," says Manager William Freedman. "Prior to the slump this picture would have brought in crowds big enough to burst out the walls of the theatre. The second week's business, with the exception of one day, was just as big as the business of the first week."

Special interest is added to this run by the fact that the Strand Theatre, another one of Cleveland's big first run houses, also ran the picture for two weeks simultaneously with the Metropolitan. Paul Gusdandovic reports the same sort of excellent results at his theatre.

ASK
FEDERATED
FILM EXCHANGES OF AMERICA, INC.

FOR
CIRCUS HEROES



NEWEST OF THE
HALLROOM BOYS COMEDIES
Featuring **SID SMITH**
SMILES—CHUCKLES—LAUGHS

Erno Rappe, Conductor at Capitol, Joins Synchronized Music Company

A welcome addition has been made to the staff of musical celebrities compiling Synchronized Music Scores. Erno Rappe, conductor of the Capitol Theatre grand orchestra and one of America's most prominent musicians, has joined the Synchronized Scenario Music Company's staff. Exhibitors who are aware to the splendid possibilities music holds as a winner of increased patronage, will hail the announcement, which comes from Music Score Service Corporation, of 1600 Broadway, New York, local distributors for Synchronized Music Scores.

In association with James C. Bradford, for seven years director of the Broadway Theatre orchestra, and special musical editor for Famous Players and First National; Carl Edouarde, pioneer in present day de luxe musical settings for motion picture presentations and director of the Strand Theatre Symphony Orchestra since its first day; Dr. Hugo Riesenfeld, musical director of the Rialto, Rivoli and Criterion theatres, New York, and Joseph Carl Breil, famed for his scoring of many of the D. W. Griffith successes; Erno Rappe, at the zenith of his career, will lend his skill and that artistic touch which has done much to bring to the Capitol Theatre the outstanding success it has achieved.

Synchronized Music Scores offers exhibitors a splendid means of not only increasing their patronage, but also of adding to the entertainment of their present patronage. Regardless of whether a house employs one musician—either piano or organ—or an orchestra of twenty pieces occupies the music pit, synchronized music scores will exactly

meet all requirements. All the scores are correctly timed and cued for every action on the screen and as long as a film is in existence, synchronized music scores will fit every scene.

A brilliant idea recently patented by Arthur J. Abrams, originator of these popular scores, makes this possible. A cleverly designed and easily understandable symbol running alongside the notes themselves makes allowance for, and instantly designates how, any "cut" in the film may be handled.

The enthusiastic reception greeting each new screening along New York's Broadway, where the staff writers of Synchronized Scenario Music Company hold forth, proves the magnet that music is for thousands upon thousands of motion picture "fans." It is called folly for an exhibitor who prides himself upon the high class pictures he screens, not to equalize his program by offering music in a class with the film production.

Synchronized music scores are individual efforts. Each score is perfectly fitted to the especial picture it is made for. Every note synchronizes perfectly with every action on the screen. The audience is placed in a receptive mood and lives the picture with players. Good music, a great compeller of emotions, brings the picture "home" to them with emphasis.

Music Score Service Corporation has already earned the praise of many prominent exhibitors. "Mike" Glynn, of Glynn & Ward, controlling the Astoria, Century and Alhambra theatres, of Brooklyn, one of the first exhibitors approached for a contract, because of his stern appraisal of any plan placed before him, found nothing but

praise for synchronized music scores and in signing his contract for service covering his houses, said:

"I am glad to do business with you. The scores are certain to prove a great asset to my houses as there can be no denying the value of properly synchronized music. I am completely sold on the idea and feel that even though my houses offered a really high class of type of entertainment, the acquisition of synchronized scores completes my program."

Zena Keefe Has Gone to Toronto

At the request of the Marcus Loew office, Zena Keefe, Selznick star, has left New York for a short visit to Toronto to appear at several theatres in that city in conjunction with the presentation of Selznick productions.

Miss Keefe has just finished playing opposite Conway Tearle in a new Selznick production directed by Ralph Ince.

A short time ago Zena Keefe made a trip to the South to appear on the stage in several theatres and scored such success that her services for personal appearances have been in constant demand ever since.

Al Christie Announces Players for His Forthcoming Comedies

The first three of the new series of Christie Comedies, distribution of which through Educational has recently been arranged for another twelve-month period, are under way with many prominent comedy players featured.

The first of the new Christie Comedies, "Nothing Like It," includes Dorothy Devore, who is featured, with Eddie Barry, Earl Rodney, Helen Darling, Ward Caulfield and Eugene Corey. This has already been practically completed under the personal direction of Al Christie, who in addition to supervising all pictures made by his company, is directing a large number of the releases. The production work has been so divided that Christie will direct nearly all of the pictures in which girl stars are featured, and William Beaudine, Scott Sidney and Frederic Sullivan will direct the other pictures which have casts headed by the boys.

The second picture has just been titled "Oh, Buddy" and features Neal Burns, under the di-

rection of Beaudine. Vera Steadman is the leading woman. Helen Darling, Victor Rottman and George French support her.

The third will be put into production soon and will feature Viora Daniel. Jay Belasco, who won success in Christie one-reel comedies more than a year ago, comes back to Christie for this picture. Christie has also signed up "Laddie," the dog who registered a hit in "Sneakers." Eugenie Forde and Ward Caulfield are also in the cast.

Uses Aeroplane to Deliver Film

The Oklahoma exchange of Associated First National Pictures, Inc., recently employed an aviator to deliver a copy of "Passion" to the Crystal Theatre at Okemah.

While the air route has been used in the past to rush a film to a large house, this is the first instance where an exchange went to this expense and trouble to keep faith with a small exhibitor, it is said.



IMPRESSIONISTIC PHOTOGRAPHS OF GOLDWYN STARS

The settings of "The Cabinet of Dr. Caligari" are the basis of the scheme of decoration in these pictures of Irene Rich, Sylvia Breamer and Molly Malone, furnishing the "something different" so much to be desired in "stills"

Al Lichtman Plans Big Sales Drive of Associated for Week of June 12

Plans for the launching of a sales drive on an unprecedented scale have just been completed by General Manager Al Lichtman, of Associated Producers, Inc. This drive, which in scope of quality of pictures offered and territory embraced is of unusual proportions, is scheduled to begin June 12 and continue for a full week. Covering the entire United States and Canada, it includes in its operations every branch office maintained by Associated Producers, Inc., throughout this country and the Dominion.

Rare enthusiasm permeates the organization and advices received by Mr. Lichtman at the home office in New York indicate that the various branch managers and their staffs are on their toes waiting for the send-off signal. Keen but friendly rivalry exists between the different offices and indications are that some new sales records will be hung up by the various Associated Producers exchanges.

Backing up the sales forces in their drive will be a formidable and unusual array of productions among which are announced "I Am Guilty," a J. Parker Read, Jr., production featuring Louise Glaum, already released; "Home Talent," a Mack Sennett special released May 22; "Mother o' Mine," a Thomas H. Ince production released June 5; "A Broken Doll," an Allan Dwan production released June 12; "The Foolish Matrons," a Maurice Tourneur production with an all-star cast released June 19; "The Ten

Dollar Raise," a J. L. Frothingham production released June 26; and two two-reel Mack Sennett comedies, "Made in the Kitchen" and "She Sighed by the Seaside."

"These productions represent a high standard of artistic and commercial values," said Mr. Lichtman. "Each one is a powerful box-office attraction, and I consider it a distinct privilege to be able to offer such unusual pictures to discriminating exhibitors. Aside from their artistic quality these pictures have remarkable exploitation angles and possibilities for novelties in stage presentation, giving the live exhibitor opportunities for exploiting these pictures along original lines."

"Consider J. Parker Read's 'I Am Guilty.' This picture is one of the best that Miss Glaum has ever appeared in and shows a new phase of her distinctive talent. Thomas H. Ince's 'Mother o' Mine' is a tremendous subject, big and fine in its treatment and poignant in its human qualities. Mack Sennett's 'Home Talent' is a sure-fire attraction, a comedy that typifies the genius of this greatest of all comedy makers. 'A Broken Doll,' an Allan Dwan production, is representative of this producer's genius for combining artistic excellence with commercial requirements."

"Maurice Tourneur's 'The Foolish Matrons' upholds the remarkably high standard he set with 'The Last of the Mohicans.' Besides possessing a title of undoubted commercial value it is a perfect

example of the highest form of motion picture art, and any showman, no matter what local conditions may be, ought to effect a clean-up with it. 'The Ten Dollar Raise,' a J. L. Frothingham production, is a comedy-drama of every-day life and its appeal is universal because it deals with a subject closest to the heart of humanity. Sennett's two-reelers have proven value and deserve the best position on any bill."

Doraldina Breaking Loew House Records

Mme. Doraldina, whom it was reported recently had formed her own producing company, is breaking all attendance records at the Loew houses through the South and Southwest, where she is making personal appearances with her latest Metro picture, "Passion Fruit."

According to Mme. Doraldina's manager, Frank Saunders, she is regarded by the showmen of the South as the greatest box office bet in the show business today.

A wire from Mr. Saunders from Loew's Theatre, Kansas City, Mo., to Stephen T. King, representing Ernest Shipman, at 17 West 44th street, follows:

"Doraldina has broken all attendance records in every theatre she has made an appearance. Necessary to give two and three shows a day to satisfy vast crowds. Birmingham records shattered in pouring rain."

"Memphis opened 17,200 paid admissions. Giving extra shows. Compelled to close box office every day in New Orleans."

"Sixteen years' record smashed opening day, selling capacity and standing room in thirty-two minutes. Longest period box office was open was forty-five minutes."

"St. Louis repeated previous record-breaking attendance, pulling crowds."

"Unheard of business at Nashville, all records shattered as above. In all cities extra showings were necessitated by tremendous public interest."

"Kansas City opened to largest crowds and paid admissions ever known in this city."

"Impossible to satisfy crowds. Compelled to remain here for another booking by reason of public demand through letters received at theatre: Consensus of opinions of showmen that Doraldina is the greatest box office bet in the show business today."

Flynn to Direct "The Last Trail"

Emmet J. Flynn, who directed the big Fox spectacle, Mark Twain's "Connecticut Yankee," has been assigned to the direction of "The Last Trail," a film play made from Zane Grey's novel of the same name.

"The Last Trail" requires the shooting of some gigantic outdoor scenes.

V. H. Clark Honored

As a token of their regard, the department heads in Paramount's Long Island studio recently presented Victor H. Clarke with a gold wrist watch. The occasion of the presentation was Mr. Clarke's departure from the post of general studio manager to become special representative of the production department, a new position created by Jesse L. Lasky, first vice president of the Famous Players-Lasky Corporation, in charge of production.

The presentation was made by Robert T. Kane.

Vitagraph's superb production of David Belasco's famous stage play presents Catherine Calvert in the stellar role. It has many advantages over its stage predecessor, for it was made in the exact locale described in the story, on a stage that is nature itself. The spoken drama is limited in its ability to convey ideas that the film visualizes in dramatic scenes.

Depicting one of the most interesting and intensely dramatic periods in American history, with a clean, sweet love story interwoven in a background of war, the production has a theme that will appeal to all. Great care and discretion have been exercised in producing the picture. There is just enough of the war of the rebellion to set the story, and not enough to convey the horror of those stirring days. The camera work in these scenes with the war background is remarkable. The bell scene, a spectacle for which "The Heart of Maryland" will always be known, is handled in a capable manner, but though this was the big scene in the play, the picture carries many of equal importance. All in all, the production grips the attention from the first and holds it throughout. Pictures help to cover the lapses of time and change of place and some of the illustrated titles are real works of art.

Miss Calvert was never seen to greater advantage than as Maryland Calvert and her work throughout is practically beyond criticism. Crane Wilbur handles the role of Alan Kendrick in a masterly manner, while Victoria White, Marguerite Sanchez, Jane Jennings, William Collier, Jr., Ben Lyon and Felix Krembs all deserve mention.

—Washington, D. C., Post.

Forthcoming Hodkinson Films Arouse Widespread Interest

Nation-wide interest in the Hodkinson organization has been aroused by the various announcements concerning forthcoming productions which have emanated from that company. This interest has been manifested not only by those within the industry but by those outside it as well, for since the women's clubs and the welfare organizations have been interesting themselves in the industry in their search for better pictures, it is only natural that they should turn to an organization that specializes in better pictures.

Some of the productions which will be released by Hodkinson in the very near future, follow:

"Keeping Up With Lizzie," the first of Irving Bacheller's typically American stories to reach the screen. Under the direction of Lloyd Ingraham, the cast headed by Enid Bennett has created a clean, fine, laughing comedy, a picture which has been declared to be a credit to the Rockett Brothers who produced it, Hodkinson says.

"A Certain Rich Man," Benjamin B. Hampton's picturization of William Allen White's novel. Mr. Hampton, producer of many screen successes, has said of this picture that it represents his greatest work thus far.

"Lavender and Old Lace," adapted

to the screen from Myrtle Reed's novel. This is a picture which has won enthusiastic praise from every reviewer. A clean, sweet, fine, wholesome production, wherein the smile is never far removed from the tear. This, too, was directed by Lloyd Ingraham, and was produced by the Renco Film Corporation.

"Ave Maria," made by Hugo Ballin, whose previous pictures, "Pagan Love" and "East Lynne," released by Hodkinson, have been gems. It is the first serious drama to be brought to the screen without a sub-title.

"Rip Van Winkle," which Ward Lascelle is completing on the West Coast, is his first picture for Hodkinson release. In the stellar role will be seen Thomas Jefferson, son of the famous Joe Jefferson who created the part upon the speaking stage.

"The Light in the Clearing," another Irving Bacheller novel and a Dial Film Company production, being made under the direction of T. Hayes Hunter, director of "Earthbound."

"The Face of the World," Irvin V. Willat's picturization of the greatest story by Johan Bojer, the international novelist. Mr. Willat gave the screen "Behind the Door," "Below the Surface," "Down Home," and "Partners of the Tide."

Finish Big Scene in Vitagraph Picture

George Randolph Chester, in company with Mrs. Chester, is preparing to start back East after having completed the final big scene for his special production, "The Son of Wallingford." The scene shows a real lake of boiling oil, with the hero and the heroine of the story of the story trapped in the centre of it in a small boat.

It is said the scene is a fascinating one to watch on the screen, and weeks were required for its preparation. Young Wallingford and Mary, his fiancée, are seen rowing in the distance on the lake as the blaze is started hundreds of yards from them. Foot by foot the fiery tongues lick along the surface of the lake with its deep film of oil, until it is a bare fifty yards from the occupants of the small craft. Escape seems impossible, as the two principals of the story are cut off by a veritable wall of fire on all sides.

The brilliant flames illuminated all sides of the lake, which was specially constructed for this production at Balboa, Cal., and its rays are thrown into all corners so that the elaborate dam, with its concrete walls and tide locks shows up wonderfully.

Films Based on Edison Questions

A series of education test films based on the now famous Edison questionnaires is being prepared by the National Non-Theatrical Motion Pictures, Inc., for use in schools and elsewhere in the non-theatrical motion picture field.

Harry Levey, the president of the organization, has had the Edison questionnaires classified and finds that at least fourteen branches of science and arts are covered, and that he has in his vaults, available for distribution, films which fall within all of these classifications and answer the questions.

Will Launch Big Advertising Drive

Paramount has announced that it intends to follow up the advertising campaign for "The Best Show in Town Week" by a national advertising drive to assist exhibitors booking Paramount Pictures during the vacation season.

This advertising, according to Jerome Beatty, director of publicity and advertising, is designed not only to assist exhibitors in summer resorts, but also to aid theatres in big cities, as many country people, seeking change, spend their vacations in the larger centres of population.

Buys Four Curwoods

The Reelcraft Pictures Corporation, of Davenport, Ia., has signed contracts with Arrow for four production of the Neva Gerber series and the four James Oliver Curwood pictures for their territory.

"Little Lord Fauntleroy" Now Being Filmed by Mary Pickford

After four months of preparatory work, Mary Pickford has started production on "Little Lord Fauntleroy." Little Mary's film version of Frances Hodgson Burnett's famous story will be her fifth contribution for United Artists release and by far the most expensive photoplay she has ever undertaken, it is stated. It is expected that the production will be ready for its New York premiere the early part of September.

That exhibitors may expect to book a picture decidedly different from anything Miss Pickford has ever before put out is the statement of Hiram Abrams, president of the

United Artists Corporation, who has just returned from the Coast, where he was in conference with Miss Pickford and Bennie Zeidman, her production manager, regarding an extensive advertising and selling campaign in connection with this feature.

The difficult problem in photography presented in this feature is one of the things that will make it a costly production, it is reported. Miss Pickford, playing two distinct roles all through the picture, occupies the screen in two different characters at the same time. The direction is being handled by Jack Pickford and Alfred E. Green.

More Films Nearing Completion at the Culver City Studios

Director Frank Lloyd is now at Fort Bragg, in the Redwood country, picking out locations and superintending the building of a camp for his forthcoming production for Goldwyn of Katherine Newlin Burt's first story written expressly for the screen, "The Man from Lost River." Allan Forest and House Peters will play important roles.

Will Rogers will soon complete the photography on Edward E. Kidder's old comedy-drama, "A Poor Relation." Clarence Badger is directing it. E. Mason Hopper will also soon finish photography on "The Glorious Fool," an original

scenario by Mary Roberts Rinehart, in which Helene Chadwick and Richard Dix have the principal roles.

Tom Moore is about ready to begin work on the new picture which Rupert Hughes wrote for him, "From the Ground Up." Reginald Barker is preparing to begin photography on "The Poverty of Riches," by Leroy Scott. Ignace Jan Paderewski paid his first visit to a motion picture studio recently when he was shown through the Goldwyn plant by Rupert Hughes. Mr. Paderewski said he is an ardent "movie" fan and never misses seeing a big production.

Tells of Novel Short Subjects for Release Week of June 5

Pathe Exchange, Inc., announces a novel assemblage of short subject features which have been scheduled for release the week of June 5. "The Crystal Prism" is the title of episode six of the new Seitz serial, "The Sky Ranger," in which June Caprice is co-starred with George B. Seitz.

"On Perilous Ground" presents episode thirteen of the Pathe serial, "The Avenging Arrow," in which Ruth Roland is starred. The chapter shows the star in an automobile pursuing a fast freight train

and a daring leap from the machine to the train. There is also an exciting fight staged on the top of the moving train.

"Blue Sunday" is the title of the current Hal Roach comedy, featuring "Snub" Pollard, assisted by Marie Mosquini and the entire staff of Hal E. Roach comedians. The offering is a satire on the threatening Blue Laws.

Pathe Review No. 106 is the current issue of the screen magazine, presenting carefully chosen subjects of widely diversified features.

Veiller's "Anchored Camera" System Is New in Pictures

Producing a motion picture so as to present the characters always at relatively the same distance from the audience is an innovation in photoplay art brought about by Bayard Veiller, heading one of the production units at the Hollywood studios of Metro Pictures Corporation.

News of this step forward in the making of picture dramas reached the New York offices this week, following a pre-release showing of Mr. Veiller's first picture for Metro, "The Last Card," starring May Allison.

The effect is achieved by what is

known as anchoring the camera, that is, not moving it close up or far back from the actors, as is so widely done; but maintaining it at the distance from the action to bring about a picture classified as a medium shot. The close-up is used very sparingly; and the long shot only for landscape views.

Advantages of this constancy of distance are, it is said, a saving of the exercise of the visual faculties, ordinarily kept so very busy adapting themselves to one distance or angle and then to another; and a swifter continuity of dramatic action.

Sennett Comedy Draws Big Crowds

Mack Sennett's current two-reel comedy, "She Sighed by the Seaside," distributed by Associated Producers, Inc., is said to have proved popular at the Capitol Theatre, New York's largest playhouse, recently where it is reported, it attracted large crowds at every performance during its entire engagement.

Many Parts of World Shown in Melford Film

Settings representing many different sections of the globe, it is said, will be seen in the new George Melford production, "The Great Impersonation," now under production for Paramount at the Lasky studio.

The picture will open with scenes supposedly laid in a room in Oxford University in England. Then it will take the spectator to a jungle in German East Africa, through the jungle to a clearing and a thatched cabin. The two principal characters there exchange reminiscences, and scenes in Vienna and England are introduced. The next scenes will show the interior of the Kaiser's secret war room on the Wilhelmstrasse in Berlin, just prior to the great war. The picture will then flash to scenes in London, showing the quarters of the German Ambassador. Next will be seen a setting representing the offices in Scotland Yard and other diplomatic offices.

Other scenes are laid in a colossal setting representing Dominey Hall, an ancestral castle in England. The set includes a large reception hall, with several adjoining rooms. Other interesting exteriors are a natural location representing Falmouth-by-the-Sea on the English coast; scenes in London just five days preceding the declaration of war against Germany; many typical Belgian scenes and a German wireless station on the coast of England.

Service Begins To Show Results

The policy of "service to the exhibitor" inaugurated by General Manager Al Lichtman, of Associated Producers, Inc., is beginning to bear fruit. F. C. Bonistall, manager of the Pittsburgh office, received a letter from Otto C. Clinger, manager of the Main Street Theatre of Galston, Pa., which speaks for itself. It says in part:

"I want to thank you very kindly for the nice print you sent of 'The Last of the Mohicans.' Associated Producers has proven, beyond a doubt, that it not only has the prints, but it is sure to have masterpieces."

Three New Films

Among the recent features announced for distribution on the state right market are three pictures starring "Snowy" Baker, the Australian sportsman, produced by W. N. Selig.

W. S. Campbell Plans to Make Greater Educational Comedies

A series of greater animal comedies is promised for the next year through a fortunate deal just closed by Educational Film Exchanges, Inc.

W. S. Campbell, whose ability in directing animals before the motion picture camera was responsible for the success of Chester Comedies featuring "Snooky, the Humanzee," released during last year, has undertaken to produce thirteen comedies during the coming season, in which a large number of trained animals of all sorts will be featured.

Mr. Campbell, who is recognized as one of the greatest directors of animal photo-play actors in the world, has just returned to the coast after a week of conferences with E. W. Hammons, president of Educational Film Exchanges, Inc., in which the policy to be followed in the new series was outlined. He will begin work at once on the first of the animal comedies.

"Snooky, the Humanzee," will be by no means the only monkey in the new line of pictures. There will be a whole family of monkeys

woven into the stories by Mr. Campbell.

In this connection exhibitors will be interested in the fact that Educational has registered the name "Snooky, the Humanzee." This trade mark places Educational in such a position that no other producer or distributor of motion pictures can advertise or offer for distribution any pictures using the title, "Snooky, the Humanzee."

Mr. Campbell is especially well fitted for the work he is beginning. The success of animal comedies depends entirely upon the construction of the scenario and the directing of the animals. In this difficult double task, Mr. Campbell is adept. Beginning his work in the motion picture field several years ago as a writer of scenarios, he gradually increased his interest in the filming of the mute actors and in directing their work.

In almost every case, Mr. Campbell has constructed the scenario as well as directed the making of the picture, and due to his efforts the Chester Animal Comedies of the

last year have been among the most popular short subjects shown throughout the country.

Although monkeys will hold a prominent part in the new pictures, the actors will include animals ranging all the way from trained mice to the bigger wild animals, such as the lion and the leopard. Turtles also are among the tentative "cast."

"The First Born" at Ambassador

"The First Born," with Sessue Hayakawa in the star role of "Chan Wang," from the play by Francis Powers, directed by Colin Campbell, played first run in Los Angeles in the Ambassador Theatre, which is located in the Ambassador Hotel.

This theatre is under lease to Gore Bros. and Sol Lesser, First National Franchise holders. They have run nothing but First National productions in the theatre until the invasion of "The First Born."

Fox Film Corporation Tells of Productions for June Release

Fox Film Corporation has listed the following releases for the month of June: William Russell is to be seen in "Children of Night," a mystery story from the pen of Max Brand, directed by Jack Dillon. Buck Jones will figure in the June releases in a picture made under the working title "The Mediator," written by Roy Norton and directed by Bernard Durning. The locale is in the West.

"Big Town Ideas," a photoplay built upon an unconventional theme, serves to introduce Eileen Percy among the June entries.

Two Comedies

The two Fox Sunshine Comedies for June are "The Hayseed," directed by Al. St. John, and "Three Good Pals," for which Director Watt is responsible.

Lavish Praise of "Reputation" Testifies to Character of Film

When Abraham Lincoln uttered his famous axiom about "fooling some of the people all of the time and all of the people some of the time" it is presumed that he meant the rule to apply to "pleasing" the people as well as to "fooling" them. But had motion pictures been known in the days of Lincoln he undoubtedly would have made an exception in their case, for it is rare indeed that a motion picture pleases all of the people any of the time, and least of all, all of the critics.

So when a producer makes a picture that calls forth unanimous praise, he feels that he has something to shout about, and Carl Laemmle has produced such a picture in "Reputation." In the fifteen days since its release, "Reputation," with Priscilla Dean in the stellar role, has been seen on the screen in most of the important cities from the Atlantic to the Pacific coasts, and without a single exception, the newspaper critics have accorded it high praise.

The combined circulations of these newspapers, in which the

praises have been printed, cover the United States like a blanket 3,000 miles long, and Carl Laemmle and the Universal officials, Stuart Paton the director, and Priscilla Dean the star are all proud of this rare achievement.

As proof of the fact that "Reputation" has made a big reputation for itself in less than fifteen days, the Universal sales department has received a mass of clippings containing the criticisms published in newspapers from coast to coast.



"AND THEY LIVED HAPPILY EVER AFTER"
In "White and Unmarried," a Paramount picture, Tommy Meighan evidently ends up by believing those fatal, final words of the story-teller

Baker Begins "The Hunch" with Gareth Hughes in Leading Role

Metro's fourth producing unit has gone into action at the company's Hollywood studio with the arrival from New York of George Baker and his corps of assistants.

Mr. Baker carried with him a script for "The Hunch," from the story by Percival Wilde, which appeared in Popular Magazine, along with sketches for a series of original settings in which the production will be pictured.

Before leaving New York it was agreed that Gareth Hughes, who played in "Sentimental Tommy," should play the leading role in the picture. Selection of other mem-

bers of the cast was begun immediately after the arrival of the director.

The addition of Mr. Baker's name to the list of directors already making special productions for Metro makes a total of four units now at work at the Hollywood studios. A fifth director probably will be announced by Metro shortly.

Buys Morosco Story

"The Gossamer Web," by John Morosco, has been purchased by Universal for screen adaptation and is already in process of production.



The Greatest Thing in Life!

devotion

Wait For it!

Los Angeles Critics Are Grilled and Toasted at W. M. P. A. Affair

Publicity men of the West Coast, comprising the membership of the Western Motion Picture Advertisers, had their inning Tuesday evening, May 18, at the first social event of the organization since its recent formation, held at the Marion Fairfax studio in Hollywood. At 7:30 p. m. the hundred members and guests were seated around the festive board on one of the big studio stages with the critics of the Los Angeles dailies occupying the places of honor.

The guests were disturbed as the coffee was being served, by loud shouts and clattering of machinery behind a large, black curtain facing the diners. Many familiar sounds greeted the ears of the diners, such as the clicking of linotype machines and typewriters, the shouts for "copy boy" and the clattering of printing presses. With the parting of the curtain a complete newspaper shop was revealed.

"Mike" Boylan, Universal P. A. and star actor of the evening, occupied the center of the stage at the city editor's desk; Bill Keefe operated the press, Harry Brand clicked the type writer at the star reporter's desk, Dick Spier, Kinema publicist,

appeared as the busy copy boy, Howard Strickling, Metro P. A., disclosed more than the layman's knowledge at the linotype machine, and Mark Larkin proved himself as clumsy a printer's devil as ever fumbled a form. A rapid-fire skit, in which all the motion picture and dramatic editors present came in for a special grilling, proved highly amusing—even to the newspaper editors.

Motion pictures of the diners and the actors followed, whereupon the critics changed places with the press agents on the stage and acted an impromptu sketch for the benefit of

the camera and amidst the general cries and hoots of the spectators.

Adam Hull Shirk, publicity chief of the Lasky studio, proved another star of the evening with his mystifying magic. Each of the guests was then invited to speak for thirty seconds. A stop-watch was held and as the thirtieth second expired an immense gong clanged as notification that time was up.

A closing speech by Pete Smith, host of the evening, who staged the various stunts, concluded the entertainment, which was voted the most novel event of its kind ever tendered the local press.



CHARLES CONKLIN

Starring in comedies for Olympian Productions, Inc.

Now Is the Time to Do Heavy Advertising, Says Smallwood

The sudden influx of German and other foreign film and the scarcity of money at the present time will tend to make a bigger and better motion picture industry owned and captained by Americans.

In the above words, Ray C. Smallwood, whose name has been affiliated with many motion picture suc-

cesses and whose latest productions have been the Nazimova series for Metro, sums up the motion picture industry after a thorough study of local and Coast conditions and the general trend of the industry on both continents.

"When I left the Coast a week ago," said Mr. Smallwood, "everyone was crying hard times. But in spite of the conditions there, all boasted that in New York the situation was even worse. Now I have been at both ends, and I can say that in spite of all the talk of poor times, pictures are being made and bigger plans are in progress for the fall.

"The motion picture industry must have its commercial side. The companies must be built on a rock of credit, good name and will and sufficient capital to carry the production to a successful ending.

"Advertising is the greatest medium for this great industry. Companies should advertise now more

than ever before. Confidence must be re-established, and the best way to do this is to let the trade know that the fall will see a readjustment that will be beneficial to all concerned and better and bigger pictures will be the aftermath to the lull. No one will help the film man. He must help himself.

"The foreign film will make the American producer work the harder. We have the stars, we have the directors and we have Nature's settings in this country and we have the money. We know how to build pictures of merit and when we see that foreign film competes with ours, trust the Americans to do the rest."

Mr. Smallwood is in New York City for his first vacation in three years. When asked of his future plans, he said "I am just resting now, but in a short time I shall do my bit to make bigger and better American pictures."

Heavy Bookings on Paramount's "The Best Show in Town Week"

Reports received by S. R. Kent, general manager of the department of distribution of the Famous Players-Lasky Corporation, are said to indicate that exhibitors throughout the country are preparing to participate in Paramount's "Best Show in Town Week" beginning June 19 in numbers that will make the bookings for that week surpass those in the recent Kent Week, which rolled up a record of nearly \$800,000 in rentals.

Backed by a widespread newspaper advertising campaign, conducted by Jerome Beatty, director of publicity and advertising, Paramount salesmen are making an effort to surpass the rental record during the last Paramount week. Full page advertisements, each of which will list the names of the theatres in the paper's territory showing Paramount pictures during the week, are being carried in all the key cities. This advertising is being strongly supported by an intensive publicity and exploitation campaign.

Unusual Co-operation

Claud Saunders, exploitation manager, has outlined a campaign for his exploitation men in the field, and exhibitors booking Paramount Pictures during that week, will receive an unusual amount of co-operation in the way of exploitation of their theatres.

"The object of this intensive campaign," said Mr. Kent, "is to assist exhibitors in getting away to the right start at the opening of the summer season. The results of 'The Best Show in Town Week' are expected to show exhibitors that the best way to combat the present pe-

riod of industrial dullness is to exert extra efforts. We are preparing to give exhibitors every possible help to prove this point, with an unusually heavy amount of newspaper advertising, publicity and exploitation. One of the things which struck me most on my recent trip around the country was the great necessity of exploitation and publicity just at this time."



WESTERN MOTION PICTURE ADVERTISERS GRILL THE CRITICS

Los Angeles newspapermen, who are enacting a movie sketch in the background, came in for friendly roasting as guests of the press agents in the Marion Fairfax studios at a dinner staged by Pete Smith

Juanita Hansen in "THE YELLOW ARM"

with WARNER OLAND and
MARGUERITE COURTOT

*The Problem of Pleasing the Largest
Number of People*

That exhibitor is successful who knows how to please the largest number of persons in his audience.

There is always a small minority which is interested in things which are "over the heads" of most persons. That minority will read serious essays, philosophy and study the human mind. But you can't talk to Tom, Dick and Harry of such things. When it comes to the "high-brow stuff" they pass it up. They prefer an exciting story of romance and adventure. They want thrills.

They want action. And they want lots of it.

The same goes for pictures. Show a feature which is a problem play and a few will tell you that it is great. But most of your crowd are going to yawn their way out.

Put on a Pathe serial and you'll have them coming men, women, children, old and young. Most persons lead rather dull lives. They hunger for contrast. Pathe serials give it to them. And when you hear the whoops of joy you will know that the problem of pleasing the largest number of persons is not so hard after all,—if you show Pathe serials!

Begin with "The Yellow Arm."



Produced By
GEORGE B. SEITZ, INC.

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Federal Photoplays
of California

presents

"The Lure of Egypt"

from the novel

There was a King in Egypt

By Norma Lorimer

Directed by Howard Hickman

A fight for the blazing jewels of a king of Egypt who died two thousand years ago.

Love, hate, jealousy, struggle of wits and struggle of strength on the burning sands of the desert; a scurry of hoofs at midnight; the sound of shots among the tombs of the Pharaohs; Akhnaton's riches have been discovered. Who will get them, the girl or the scheming, titled adventurer?

A picture that is different.



Close-Ups In and Around Central New York

Friends of Al. Sardino, owner of The Hippodrome, Syracuse, who recently organized a film distributing company in this territory, are besieging his home with inquiries as to his condition. A few days ago Al was overcome with nervous prostration due to overwork. His brother, Frank, is looking after the Hippodrome, and another brother, Jack, is watching his interests in the film distributing company. Al. is very popular up this way and his friends were delighted when the physicians attending him announced that all he needed was absolute rest.

And now Mike Kallett, of the Madison Opera House, Oneida, has gone and "expanded" some more. As a big stockholder in the Rome Theatres Amusement Co., Inc., he has acquired the Carroll and the Regent, Rome. Mike's brother, Joe, is running the Carroll. Among those interested in the new venture are C. D. Blessing, who formerly managed the Carroll; Joseph Schwarzwald, Tony Graeco, Lou Gardner and J. Gardner. Good luck to you, Mike.

E. H. (Cuckoo) Arnold has allied himself with Associated Producers and is working under Tom Brady. Cuckoo took Tom to Oswego from Syracuse in his new car the other day. Tom said it was just like taking a canter in the park.

Harry Lux, of the Alhambra, Utica, who is known as one of the best showmen and exploiters in the central territory, is completing his convalescence from a recent illness by working on a farm. Harry bought the farm, which is on the outskirts of Utica, for the purpose of leading an outdoor life. He says he is accomplishing his purpose, all right. Harry says exploiting a field of potatoes is a whole lot harder job than putting over a big picture.

Speaking of farming, Proprietor Sheldon, of the Sheldon Opera House, Hamilton, says it's a great life to give an exhibitor an inspiration for good pictures. Mr. Sheldon declares he gets his best "hunches" for pictures while working on his farm outside Hamilton.

Manager Burnham Belyea, of the Hippodrome, Utica, and William Ottmore, his assistant, went fishing the other day and came back with a big mess of trout.

Frank Martin, house manager of the Robbins-Eckel, Syracuse, is packing 'em in these days. And

Frank knows how to do it, because he's an old-time showman and is jerry to every angle of the game.

Having invented an automobile signal device, Manager John Griswold, of the Savoy, Syracuse, now is working on his own theory as to

what caused the recent magnetic storm.

Proprietor Huxford, of the Huxford Theatre, Skaneateles (pronounced Skan-e-a-tel-is, with every syllable accented as in Szyzygy), has offered a prize of \$5 to anyone

who can find a rhyme for Skaneateles. We submit the following:

Let any man whose battle is
Hard in life to win,
Go straight to Skaneateles,
A place devoid of sin.

J. S. Burnham, who owns two theatres in Cortland, has found "the champion hard luck guy of New York State" in one of his patrons. This man sold his farm last fall and went to work in Cortland. He had a bird dog, which along about November began yelping for a hunt. The man asked for leave of absence. It was denied. He went hunting anyhow, was "fired" and has been out of a job ever since. He told Mr. Burnham the bird-dog cost him just \$1,200 worth of idleness. Cortland is near Homer, the home of David Harum.

"Buck" Taylor and Earl C. Crabb are running the System Theatre, Syracuse (formerly the Palace), as a second run house and doing a big business. Mr. Taylor formerly was a Pathe manager in Buffalo and Mr. Crabb managed the Strand Theatre in the same city. They know the picture game from the ground up.



JUDGING BY "APPEARANCES"

This scene from Donald Crisp's Paramount British production of that title indicates that a domestic catastrophe is imminent

Brunton Praises Kipling Tales as Source for Film Production

Robert Brunton usually can be induced to talk only briefly unless the subject seems to him worth while. Mr. Brunton thinks Rudyard Kipling as a motion picture author a worth while subject. He spent last week in New York, arriving from Los Angeles barely in time to deliver to Paul Brunet the first print of "Without Benefit of Clergy" and enable the president of Pathe to see it projected before sailing on his annual visit to Europe.

Mr. Brunet, it is said, found the picture itself ample justification of his personal enterprise in bringing the English novelist under a Pathe contract.

Mr. Brunton was induced to proceed, in effect as follows: "In pictures, Rudyard Kipling, of course, is

an unknown quantity. He is new, different. All depends on atmosphere and treatment. The producer finds his familiar tools inadequate, his familiar opportunities lacking. For example, in the story of 'Without Benefit of Clergy' there are character, atmosphere and beauty, but no 'conflict,' no 'suspense'—those elements ordinarily so necessary in a picture; perhaps I should say, necessary in an ordinary picture.

"'Without Benefit of Clergy' is not an ordinary picture, and was not to be made by using ordinary methods. We had to invent new ones—at least, a new sort of general treatment. But I can assure you that the result spells Kipling. Lovers of Kipling's books will like it.

Zenith Features Begins on Film

A new production company to be known as Zenith Features, Inc., has leased space at the Louis B. Mayer studios and engaged Theodore Wharton to direct the first feature, "The Besetting Sin," from an original story by Leota Morgan. The plans include the making of four big productions a year. They will be adaptations of the best stories obtainable and will be filmed with all-star casts.

Mr. Wharton is now making arrangements to start work on "The Besetting Sin" and it is expected that the actual shooting of the picture will begin in about a week. The director has selected several exterior locations for the first week's activities and the Mayer studio forces are already busy on the construction of four of the interior sets.

It is understood that Zenith Features, Inc., has the film rights to others of the author's stories as well as to several well known books and plays.

More Praise for Marion Davies

I. Rothenberg, owner of the Pictorium Theatre, New York City, has sent the following telegram to Cosmopolitan Productions: "Buried Treasure" did splendid business for me at my Pictorium Theatre. Consider Miss Davies at her best in this release. Altogether compelling and gorgeous box office attraction."

"Buried Treasure" has had enthusiastic reviews and excellent comment from exhibitors in every city where it has played to date. Marion Davies has made in this picture a triumph, according to the reports from theatres.

It is even greater than happiness

devotion

Watch for it!



Live News from Everywhere

San Francisco

Mike Rosenberg, of the De Luxe film exchange, Seattle, Wash., is spending a vacation in California and arrived at San Francisco recently in a fine car. He will visit Los Angeles before returning home.

Frank Burhans, who recently disposed of his interests in the College Theatre, San Francisco, has left for Los Angeles and may visit New York shortly to form connections with some distributing concern.

Charles Kells, of the Turner & Dahnken Circuit, San Francisco, has left for Los Angeles to take charge of the auditing department of this concern in the southern city. The T. & D. interests have invaded the Southern California theatre and have already purchased ten moving picture houses.

James Beale, formerly a salesman for the Pathe exchange in the Northern territory, has been placed in charge of the Salt Lake office of Vogel & Meehan, distributors of Hodkinson productions. F. A. Langley, star salesman for William Fox at San Francisco, has also joined the Vogel & Meehan staff and has been placed in charge of the Denver branch.

E. H. Emmick, of the Peerless Film Service and Progress Features, San Francisco, has sent word from New York to the effect that he has purchased twenty-six features for the latter exchange, including several Oliver Curwood pictures.

Charles Muehlman, well known in the San Francisco territory through his former management of the William Fox exchange, but who has been in the East for the past year, has returned to this city

and has succeeded W. A. Crank as manager of the local branch of Associated Producers. Mr. Crank, in turn, has made arrangements to open offices here for Fred Warren.

Edward Baron, manager of the San Francisco branch of United Artists, has returned from a trip to Los Angeles made for the purpose of conferring with President Hiram Abrams.

The Excelsior Amusement Company has been incorporated at San Francisco with a capital stock of \$100,000 by Robert A. McNeil, W. G. Bailey and R. E. Baines, well known exhibitors.

The Consolidated Amusement Enterprises, Inc., has been incorporated at San Francisco with a capital stock of \$75,000. The directors are W. R. McWood, S. M. Roeder and G. Kane.

A great revival in picture production is noted in San Francisco by concerns making a specialty of finishing work. R. A. Duhem, of the Duhem Manufacturing Company, states that more commercial work is being done than ever before and that this concern is taking many pictures from the air for large manufacturing concerns. A number of small studios are also making short reel subjects.

Work on four theatres and a film exchange building has been brought to a close by a strike in the building trades. The theatres affected are the Granada, Loew's State, the Golden Gate and the Union Square, all in the downtown district, while all work has been stopped on the new Pathe Exchange Building on Turk street.

The Casino Theatre, one of the largest theatres in San Francisco, now devoted to musical comedy,

will change to moving pictures and vaudeville for a period of sixteen weeks, commencing July 10. This house is a part of the Loew Circuit. Harold Lloyd comedies will be featured.

The Emporium is preparing to feature a Booster Industrial Exposition at San Francisco, with one of its floors given over to this, and the Pathe Exchange has been selected to represent the film industry. An interesting display is being arranged by Manager W. W. Kofeldt.

The MacArthur Theatre at Oakland, Cal., has been transformed into a moving picture and vaudeville house, the plan being to show high class features.

Following its established policy of favoring former service men, the Fox exchange at San Francisco has added F. F. Wingate, an ex-naval reserve man, to the booking staff. Hoyt Ricketts, Pacific Coast auditor for William Fox, recently visited this exchange and has since left for Vancouver, B. C.

The Film Exchange Board of Trade, of San Francisco, is investigating the exclusive booking plan which some exchanges seem inclined to listen to and which is arousing district exhibitors to action. Complaints are being made that neighborhood houses belonging to strong circuits are attempting to stifle competition by tying up all desirable film service. The Board of Trade is giving attention to various plans for film clearance.

Delia Mohr has sold the Grand View and Winters theatres at Daly City, Cal., to C. E. McNames and E. Weyrrouch.

The townspeople of Fairfax, a beautiful suburb of San Francisco,

have fitted up a park of nine acres of redwood forest in the heart of the town for recreation purposes at a cost of about \$50,000. A large pavilion has been erected where motion pictures will be shown three times a week.

A convention of western branch managers of Metro was held at San Francisco on May 13, 14 and 15, the gathering being attended by W. E. Atkinson, general manager; Harry Lustig, Western representative; Carl Stern, of Seattle; Fred Brown, of Denver; George Cloward, of Salt Lake City; B. F. Rosenberg, of Los Angeles, and Fred W. Voigt, of San Francisco. This was the fourth district conference held by General Manager Atkinson in as many sections of the country, the new arrangement taking the place of the annual convention formerly held at New York. Between the business sessions, at which plans for the coming season were discussed in detail, the visitors were entertained with trips to various points of interest, a ride on the bay, a trip to Mount Tamalpais and Muir Woods, dinners and theatre parties. Especially enjoyable features of the convention was a dinner given by Mr. Atkinson to Frank J. Costello, general manager of the Turner & Dahnken Circuit, and a luncheon tendered to Mr. Atkinson by Eugene H. Roth, of the California, Portola and Imperial theatres. The new Metro exchange came in for general attention and was pronounced the finest of its kind seen anywhere by the visitors. At the close of the convention Mr. Atkinson and Mr. Lustig left for New York, while several of the exchange managers went to Los Angeles to inspect the studios.

Ellis J. Arkush and Pianca E. Karelsen have filed a certificate of co-partnership as owners of the Garden Theatre, Burlingame, Cal.



"HOW YOU GOIN' TO KEEP THEM DOWN ON THE FARM?"

According to the old army song, the boys wouldn't be satisfied in any place but "Parree"; but here's one chap in Allan Dwan's "The Broken Doll," released by Associated Producers, who finds the surroundings to his liking

Buffalo

The F. I. L. M. Club of Buffalo held a dinner in the Iroquois Hotel last Monday, to which were invited those exchange managers who have not as yet become members of the organization. President M. A. Chase, of Universal, told of the many benefits of membership and of the good work the club is doing. As a result of the get-together affair several new members are soon expected to "join up." The Grievance Committee met following the dinner.

Byron Interbitzen, formerly a member of the Pioneer sales staff, has been engaged by Manager J. Davidson, of the Lande Feature Film Company. He will cover all the key cities in the territory. Mr. Davidson reports business good.

Earl L. Crabb, formerly manager of the Strand Theatre, Buffalo, has severed his connection with the Buffalo Motion Picture Company and has organized System Theatre, Inc. The first house in the chain is the System, Syracuse. This theatre was formerly the Top and later the Palace, when it was operated for a short time by Howard J. Smith, of the Buffalo Palace. Mr. Crabb was in Buffalo last week and reported that by lowering the admission price to 11 cents, the lowest in the city, and offering a big program the System is going over in great shape. C. A. Taylor, former manager of the Pathe exchange in Buffalo, is interested with Mr. Crabb in System Theatres.

W. H. Linton is planning to erect a new theatre in Little Falls, N. Y. which will seat 1,500.

The Buffalo City Council has turned down a petition to convert the present Empire Theatre property into a public garage.

Howard F. Brink, manager of the Robertson-Cole office, has signed up Loew's Star, Rochester, for several of his company's big productions. Bob Matson reports exhibitors in the "Tanks" as being greatly pleased over the appointment of Charles S. Rogers as general sales manager.

Frank S. Hopkins, former manager of the Buffalo Universal exchange, has returned to town after a year's stay at Saranac Lake for his health. He left Buffalo Saturday for New York, where he will have a conference with General Manager H. M. Berman. Mr. Hopkins reports that he is feeling "like a new man." He visited Film Row last week and was enthusiastically greeted everywhere. Frank is a very popular man in Buffalo film circles.

Charlie Charles, Nu-art Pictures representative in the Albany territory, lost his big special custom-built speedster when same burned up on the road near Schenectady. Charlie is not discouraged and declares that he is already negotiating for the purchase of another speed demon. Fred M. Zimmerman, president of Nu-Art Pictures, announces that his company has acquired "The Black Panther's Cub," north of West-

chester county. The Nu-Art exchange is a beehive of activity these days.

Mell R. Edwards, formerly with First National and other local exchanges is now a member of the Educational Film office sales staff.

Elmer C. Winegar, former manager of the Central Park and Premier theatres in Buffalo, has been appointed official Pathe cameraman in the Western New York territory. Elmer's first assignment was to shoot a six-legged lamb at Nunda, N. Y. Elmer says that in spite of being "shot" the animal is still "hitting on all six."

J. C. Parmelee of the Tri-It Theatre has dissolved his partnership with "Buck" Taylor and has withdrawn from the distribution end of the business.

Max Levine of the Masque Theatre, Buffalo, is sporting a new six cylinder. He claims he has taken out \$30,000 insurance on the vehicle. And they say business is dull!

Matt Vallye, of the Savoy Theatre, Lackawanna, N. Y., has been hitting the bookies so hard of late that he has been able to buy a new car and he is now in Toronto attending the King's Plate classic.

Harry Dixon, former manager of the Rivoli and now manager at the Star, one of the General Theatres' corporation chain, has the honor of being the first man to appear along Film Row in a straw kelly. He has been awarded a steam heated refrigerator by the Grievance Committee of the F. I. L. M. Club.

W. A. V. Mack, Pathe chief in Buffalo, reports "A Day With Jack Dempsey" being booked by Fay's, Rochester; Palace, Buffalo, and other big theatres.

Robert Hornung, of the Shea Opera House, Jamestown, was a Buffalo visitor last week. The theatre has been closed for the summer.

T. G. Thompson, of the Grand Theatre, Rochester, has purchased a big farm in Texas. Mr. Thompson expects to be a millionaire soon because of the big crops he will raise.

New Jersey

Moe Kridel, formerly manager of the Goodwin Theatre, 863 Broad street, Newark, N. J., is named as one of the incorporators of the Atlantic Highlands Theatre, Inc. Simon M. Seley and Esther Susskind are also on the directorate of the corporation which is capitalized at \$100,000. The new concern purposes erecting a modern motion picture theatre at Atlantic Highlands.

The Claremont Theatres, of which George A. Enright is named as registered agent, has filed articles of incorporation, with a capitalization of \$350,000. The principal address of the company is 263 Central avenue, Jersey City. The incorporators include R. M. S. Put-

nam, Helen P. Smith and Herbert G. Kraft.

With Irving Goldberg as statutory agent, the L. R. Amusement Company, of South Orange, N. J., has been incorporated at \$100,000. Besides Mr. Goldberg, the incorporators include Etta Bieber and Louis Rosenthal.

The Fulton Theatre Company, as owner, has been awarded a permit for the erection of a two-story brick theatre building to be built at 125 Jackson avenue, Jersey City. C. Ziegler, the architect, estimates the cost of the structure at \$220,000. In addition to the theatre proper, the Fulton Theatre Company will build at 127 to 133 Jackson avenue, a two-story brick store and office building, to cost \$30,000.

The Branford Theatre, Inc., of Newark, has been granted an increase of capitalization from \$300,000 to \$2,000,000.

With a capital of \$100,000 the Vineland Amusement Company has been incorporated, having the New Jersey Corporation Guarantee and Trust Company as statutory agent. The registered offices of the concern are at 419 Market street, Camden, N. J., but the business will be conducted in Vineland. The incorporators are F. R. Hansell, I. C. Clow and John A. McPeak.

The M. and G. Enterprises, with Harold C. Morford, as registered agent, located at Broadway and Third streets, Long Branch, N. J., has been incorporated at \$100,000 by Nathan and Mary Machat and Isaac Goldberg.

Louis Rosenthal, of East Orange, N. J., is named agent of the Regent Amusement Company, which has been formed for the purpose of taking over the Regent Theatre here. The concern is capitalized at \$50,000, and besides Mr. Rosenthal, the incorporators include Etta Bieber and Irving Goldberg.

The Colored Feature Photo Plays, Inc., has been organized to produce motion pictures. John W. Frost, Dispatch Building, Union Hill, is named as registered agent of the company, which is capitalized at \$125,000. The incorporators are J. Harrison Edwards, Thomas A. MacLaughlin and John W. Frost.

The Nick Film Laboratory, Inc., has obtained an increase in capital from \$50,000 to \$60,000.

Corporation Trust Company, 15 Exchange place, Jersey City, has been appointed agent for United States Moving Picture Corporation, a Delaware corporation.

Adolph Nussbaum, of 163 Clifton avenue, Newark, has filed the Forest Hill Theatre as the trade name of his moving picture house situated at Mount Prospect avenue and Heller parkway.

Arthur Gershwin, who left Aywon Film Exchange for a short time, is now back again covering the Jersey territory for the same concern. Arthur's pleasant manners and courteous treatment of exhibitors are responsible for the volume of business he obtains.

Glenn Gregory is the new roadman for the Producers' Feature Service covering the Jersey territory. Gregory left the employ of Warner Brothers to assume the new job. Besides covering a large portion of the Southwest and Middle West for Fox and Goldwyn, Mr. Gregory was also an exhibitor, having managed the Royal in Tulsa, Oklahoma.

Kansas

Berryman Bros., at Lyons, and H. G. Ramsey, Royal Theatre, Eldorado, Kan., recently bought Blizard fans for their theatres.

George W. Burgess, formerly a traveling representative for the Kansas City Machine and Supply



ONE GUESS AS TO THE SUBJECT BEING DISCUSSED
Circumstantial evidence in the form of candy and flowers is very strong in this scene from Selznick's "A Divorce of Convenience," starring Owen Moore

Company, is traveling for the Cole Theatre Supply Company of Kansas City.

W. C. Dolliver is building an air-dome at Washington, which he expects to open this month.

A contract has been let by Henry Tucker, Electric Theatre, Liberal, for a new \$75,000 theatre, which will be built on the site of the present theatre. The new place will be modeled after the Sunflower, Peabody, and the Mayflower, Florence, Kan. Liberal is experiencing an oil boom.

H. S. "Shake" Davidson, owner of the Lyric Theatre, Great Bend, is building a new \$50,000 theatre there. "Shake" was formerly in the air service in the army and recently purchased an airplane for his own use.

The Knights of Pythias Lodge is remodeling a building at Osage City, in which it will open a theatre costing about \$20,000. The new house is being equipped by the Strand Theatre Corporation, of Emporia. It will seat 900.

Sam Harding is back from his New York trip.

J. J. McCarthy, formerly with Metro, is traveling for Select. Lee Chandler is also traveling for Select.

Mr. Simpson, of Milan, Mo., has bought the theatre at Galt, Mo.

Carl A. Rehm, of the Novelty Theatre, Winfield, was recently married.

Charles Lewis, manager of the advertising department of the Kansas City branch of Vitagraph, is the owner of a new Ford.

The Synchronized Music Scenario Company has opened offices on the first floor of the Film Exchange Building. C. H. Stewart, branch manager, announces many music scores for some of the latest feature releases.

The new home of the Crescent and Federated exchanges, 117 West Seventeenth street, will be completed about June 1. The building is of brick construction and will have all the conveniences of a fire-proof structure. There will be ample space for film vault, shipping and office space, and these will be arranged so as to permit the giving of the best of service. The Pathe exchange will also occupy part of this building, moving about July 1.

The Dunlap Theatre, Oakman, Iowa, was recently destroyed by fire. E. T. Dunlap is the owner.

W. F. Haycock will remodel his Star Theatre at Callaway, Neb., making it larger.

Tommy Taylor, formerly with Robertson-Cole, is traveling north-ern Kansas for Metro.

Harry M. Owens will sail from San Francisco for Japan on June 2 as a special representative of the Associated Producers, Inc. He will

establish American methods of film distribution in Japan, China, the Philippine Islands and India. Mr. Owens was formerly with Hodkinson in Kansas City.

L. M. Johnson, formerly at Gifford, Mo., is opening the Gem Theatre at Greentop. It will seat 150

Baltimore

A disastrous fire, which threatened the business section for a time, wrecked the interior of the Palace Theatre and practically demolished the Lyric Theatre Building, in Frostburg, Md., on Tuesday, May 17. Only the outer walls of the Lyric are left standing. It is estimated that Harry Colburn and Frank Watts, owners of the building lost \$50,000, but which is protected by insurance. The Lyric was leased by Adolph C. Frey, who estimates that his personal loss will be \$5,000. The other tenants of the building, which was two and a half stories, estimate their losses at over \$38,000. While the Palace can be rebuilt it is thought, the walls of the Lyric probably will have to be razed. Fire companies from four other towns were called out.

A program of entertainment was furnished by Leonard B. McLaughlin of the Auditorium and J. Lawrence Schanberger, of the Maryland Theatre, to entertain the members of the Kiwanis Club at a luncheon at the Hotel Emerson on Wednesday, May 18.

Through the courtesy of Charles E. Whitehurst, benefit moving picture performances were given at two of the theatres controlled by him, the New and the Garden, for the Herbert Hoover Children's Fund on Sunday night, May 22. Louis A. DeHoff, manager of the New, arranged the performances. There were no speeches.

The Palace Theatre, Gay and Hoffman streets, which is under the management of Frank E. Durkee, president of the company controlling the theatre, is being enlarged to have a seating capacity of 1,400, which is 500 more than it has at present. Three sites measuring 50 by 60 feet in all, east of the theatre on Hoffman street, have been purchased by the company and the buildings are being razed. The front will be enlarged, thus giving more space for the lobby and the stage will be reconstructed. The construction work is being done by Henry L. Mass.

The Echo Theatre, 214 East Fort avenue, which has been operated by B. Rosenbauer for several years, has been sold to the Maryland Theatres Corporation, of which Maurice Zimmerman is president and general manager. This company recently purchased the Plaza Theatre.

J. and N. Flax have sold the Brodie Theatre, 1,118 Light street, to Samuel Scherr and Harris Kominow. This theatre has been managed for Messrs. Flax by F. A. Alex. The new owners plan extensive improvements.

Another large residential moving picture theatre is planned for erec-

tion on the lots at 12, 14 and 16 East Twenty-fifth street by three persons. They are Louis Schlichter, president of the Edmondson Amusement Company, operating the Bridge and Edmondson theatres; R. Werkmeister and Frederick Aumann. Architects Smith and May have drawn up plans for a playhouse, which will measure 84 by 150 feet and cost approximately \$250,000, and an ordinance asking permission to build is now before the City Council awaiting approval. Renaissance with a leaning toward the Italian will be the style of the architecture.

The Association Producers, Inc., will be represented in Baltimore now by Frederick B. Klein, formerly with Loew's Columbia Theatre, Washington, D. C.

A large vacant lot located at the northwest corner of North and Harford avenues, has been purchased from Robert Garrett et al. by a syndicate which, according to an announcement in building circles, will build a large moving picture theatre on it. The officials of the syndicate have made no announcement of their plans up to the present.

Albert Clark, who has held the position of chief usher at the Capitol since it opened and who has been associated with the J. Louis Rome theatres for five years, has been rewarded for his efficiency and faithful service and made manager of the Poplar Theatre.

In order to visit his wife and her relatives, J. Louis Rome, manager of the Capitol and several other theatres in Baltimore, went to Pittsburgh, Pa., on Saturday night, May 21. A few weeks ago Mr. Rome motored to the smoky city with Mrs. Rome and left the car there while Mrs. Rome stayed for a visit. He motored back with his wife this time.

St. Louis

Tom Reed, general manager of the Reed-Yenn-Hayes Circuit, which conducts show houses in West Frankfort, Christopher, Herrin, Duquoin, Sessor and Marion, was a caller at Fox headquarters. He reports that conditions in his vicinity are improving and that the prospects are conditions will soon return to normal.

Steve Farrar, of the Orpheum, Harrisburg, Ill., was seen in the vicinity of Grand and Olive. Came to town to grab some live subjects.

The St. Joe Lead Company is opening a new theatre at Leadwood, Mo., for the benefit of employees. A. C. Norwein will have charge of their arrangements.

Floyd Lewis, of the local Realart office, continues to lead the national sales contest of that organization. Floyd has his organization hitting on high and will be a hard one to keep out of first place. The contest started January 1 and closes about July 1.

Manager Harris, of Pathe, reports that "A Day With Jack

Dempsey," the one-reel feature film showing the world's champion in training for his coming championship bout with Georges Carpentier, is going big.

The services of a commercial flyer was utilized in exploiting "The Sky Ranger" when that Pathe serial had its opening at the Arco Theatre a few days ago. The management advertised the fact that the airman would fly over the vicinity, and when he scattered his literature, including some free tickets, large crowds gathered.

The thirty posts of the American Legion in St. Louis have made arrangements to take over the management of the Delmonte Theatre, the big West End house of the Famous Players' Missouri Corporation, during American Legion Week. Special performance will be given, the proceeds to go toward the organization and equipment of a 100-piece American Legion Band. The dates set aside are May 28 to June 3. There will be an American Legion camp on De Baliviere avenue, near the theatre, and in addition to the regular theatre program there will be special military numbers and other features.

C. L. Curner of the Liberty, Washington, Mo., was a caller.

Chester Gruber of the Miners' Temple, Carville, Ill., was seen moving along Picture Row.

George Newsum of the Majestic Theatre, Mount Vernon, Ill., reports a decided improvement in box office receipts recently.

G. C. Mercier of the Electric, Perryville, Mo., is a frequent caller at St. Louis exchanges.

James Reilly of the Princess, Alton, dropped in for a few live shots. The City of Hills demands the good stuff, and Jim sees that the Altonians get what they desire.

Cincinnati

Impressions of the Cincinnati Committee of twenty-five, named recently under the direction of the Russell Sage Foundation to make a survey of motion pictures in Cincinnati, were given last week following the first conference of the committee in the offices of the Cincinnati Federation of Churches. "The Gilded Lily," the attraction at Ascher's Capitol Theatre last week, was the object of the first investigation of the committee.

This committee is expected to review a picture weekly for the next six weeks and to present written impressions, which will be forwarded to the National Federation of Churches. It is to act as a clearing house for similar reviews by committee of twenty-five in all large cities. Opinions on the moral tone, the probable effect and the general cultural value of "The Gilded Lily" differed widely in an informal discussion.

At the instance of Chief Deputy Building Commissioner George Schmid and Assistant City Solicitor Max Schiff, J. P. Souders and W. W. McEwan, film men, were

arrested last week on a charge of violating the city building code provisions prohibiting the storage or handling of films in hotels. It is charge the men had equipped a room in one of the downtown hotels as a film exchange and had quite a number of reels of films about the room. Twelve reels of films were seized.

* * *

In recognition of the ability he shows in the "Love Special" as a railroad construction engineer and a railroad engineer, Wallace Reid has been made an honorary member of the Baltimore and Ohio railroad family at Cincinnati, according to an announcement last week by William Fisher, head of the Welfare Committee of the B. and O. employees at Cincinnati. Fisher and members of his committee were guests of Manager I. Libson, of the Walnut Theatre, at a private screening of the "Love Special."

* * *

"Hearts of Alsace," a two-reel drama written by Mrs. Gussie D. Ogden and which has for its cast many prominent Cincinnatians, had its premiere before an audience of members of the Alliance Francaise at the Hotel Gibson last week. The Romell Motion Picture Company produced the picture, which is based on lines giving a clear conception of the relationship of the Alsatian provinces to France.

Seattle

John Danz, manager of the Colonial Theatre, announced a cut in prices this week. The evening price is now 22 cents, matinee 13 cents, and children 9 cents. The other first run theatres are now asking 31 and 35 cents for evening shows and 22 and 25 cents for afternoon.

* * *

J. W. Allen, Inc., a firm owning a string of theatres about Spokane, have bought the new Liberty Theatre now building in Dayton.

* * *

Art Kolstad, who is building a new theatre at Hood River, Ore., has bought a Hope-Jones Wurlitzer for the house. This is to be one of the big instruments of the Pacific Coast.

* * *

Greulich and Matlock, of Pendleton, Ore., are building a new theatre to seat 800. It will be equipped by the Western Theatre Equipment Company, of Seattle.

* * *

W. H. Rankin, salesman for Metro, has just returned from a long trip covering Washington and Oregon and as far east as Boise, Idaho; and he declares that business conditions are decidedly on the mend through the territory.

* * *

The address of the new Salt Lake branch of the Greater Features, Inc., is 64 East Fourth South street. The branch was established this week by J. T. Sheffield, general manager, who placed L. B. Tomlinson in charge.

* * *

William W. Lewis, traveling representative of the Nicholas Power Company, is spending two weeks in Seattle at the Theatre Equipment Company.

Philadelphia

M. V. Call of the Campbell Theatre has taken over the Diamond Theatre in Hazeltown, which will be used as a second run house.

* * *

The opening of Clayton Buss' Wilbor Theatre in Easton has been temporarily retarded due to the striking plumbers and steam-fitters. Nevertheless the house is expected to be opened about May 28. The Wilbor will have a capacity of 600 seats.

* * *

Frank Durnan of Mauch Chunk has sold the Opera House to Benny Freid and Jack Greenberg, who will run pictures exclusively.

* * *

The Hauseman Hippodrome of Pottsville is expected to keep open during the summer months showing pictures only. Mr. Hauseman is a live wire of Pottsville and will continue with pictures instead of his vaudeville.

* * *

Terrence Tracey resigned from the Masterpiece Film Corporation last week to continue with his work as instructor in his various dancing schools.

* * *

As a reward for diligent scholars summer season tickets good for matinees during June, July and August will be awarded by Fred. G. Nixon-Nirdlinger on behalf of the Coliseum Theatre Company. Pupils under sixteen years of age of any public school in West Philadelphia who pass their yearly examinations are eligible. All the credentials needed is a letter from the principal that the pupils have successfully passed examinations.

Louisville

Movie exhibitors are jubilant, exceedingly so, for this last week has seen the greatest attendance that has ever been known in the history of the city. Packed houses have featured in both afternoon and evening performances and in some cases lines of waiting patrons have blocked the sidewalks during the evening shows.

* * *

Carl Weiseman, organist for the new Rialto Theatre, will leave Louisville next week for Dallas, Texas, where he will take up the supervision of the musical programs for a Texas firm owning eighteen theatres throughout the state. He will have his headquarters in Dallas, Texas, and will take over the organ at the Palace Theatre. It was known at the time of his taking the position with the Rialto that he had accepted the offer of the Texas firm.

Pittsburgh

Many of Pittsburgh's picture theatres were open all day Sunday, May 22, running benefit shows for the American Relief for Ireland. Films, theatres and the services of employees were donated free. A silver collection was taken at each house, and in spite of warm weather the performances were well attended.

* * *

Jake Pitler, manager of the Oil City Baseball Team, and Herman Stahl, of Farrel, have formed a

\$150,000 enterprise for the purpose of erecting a new theatre building on Seneca street, Oil City. The building will be three stories in height, the second and third floors to be used as billiard and bowling parlors. These will be managed by Mr. Pitler. Mr. Stahl will have charge of the theatre, which will have a capacity of about 1,000. Plans for the new structure are now being drawn, and it is expected that construction work will be commenced in the near future.

* * *

The Harris Theatre at Wampun, Pa., has been taken over by Primo Spagiare, a new-comer in the show game.

* * *

The employees of the Pittsburgh Universal exchange and their friends had a party at the exchange offices, Saturday evening, May 14. Some new pictures were screened, a dance was held and games played.

Canada

J. Appleton, one of the pioneer exhibitors of Toronto, Ontario, has purchased Allen's Royal Theatre, Toronto. He conducted the Maple Leaf Theatre, a small downtown theatre in Toronto, for many years.

* * *

The Canadian Theatres, owners of the Princess Theatre, Calgary, Alberta, have purchased the Regent and Dreamland theatres in Edmonton, Alberta, it is reported. A. H. Lawrence has been appointed manager of the two Edmonton houses.

* * *

J. R. Lennon, of Toronto, formerly assistant general sales manager of the Canadian Universal and recently with the former Exhibitors' Distributing Corporation, has been appointed assistant manager to Phil Kaufman, managing director of the Select Pictures Corporation of Canada, with headquarters at Toronto. Mr. Lennon sold the first Universal film in Canada through the Famous Players Film Service, an Allen organization, before Universal bought the Canadian rights for its own pictures from the Allens. After this change, years ago, Mr. Lennon became identified with the Canadian Universal company which was established, and was the sales manager for about eight years.

Mr. Lennon now returns to an affiliation with Mr. Kaufman, with whom he was originally associated with the Famous Players Film Service as distributors for Universal and other subjects.

* * *

J. R. McKenney, Toronto, for many years with the Canadian Universal, has been appointed district manager of the Universal for Quebec, the Maritime Provinces and Ottawa and is now located in Montreal.

"Retribution" to Be Title of Film

Louis B. Mayer has selected "Retribution" as the most suitable title for the John M. Stahl special, the filming and cutting of which has just been finished under the working title of "The Child Thou Gavest Me." It will be presented through Associated First National. The story was written by Perry Vecroff, who also adapted it to the screen.

Inspiration Pictures Gets "The Cave Girl"

Inspiration Pictures, Inc., 19 West Forty-fourth street, New York, has purchased the film production of the comedy drama, "The Cave Girl," by Guy Bolton and George Middleton, and which was one of the big successes of the New York theatrical season last year. The scenario is by William Parker.

The principal characters in this thrilling romance are portrayed by an all-star cast, including Miss Teddy Gerard, Miss Lillian Tucker, Charles Meredith, Wilton Taylor, Miss Eleanor Hancock, Boris Karloff, John Beck and Jake Abraham. The photography was done by Victor Milner and the Titles by Katherine Hilliker.

The picture will shortly be ready for release, but the method of distribution has not been decided upon.

Denies Contract

Is to Terminate

The New York office of Louis B. Mayer Productions has issued a denial of the story published in a local trade paper under a Los Angeles heading to the effect that Anita Stewart's contract with Mr. Mayer will expire after her next picture, "The Question of Honor."

The error in the story probably arose from the fact that Miss Stewart had announced her intention of coming East after "The Question of Honor" is finished, which will be sometime the latter part of June. But her trip East is purely for vacation purposes.

Ince Directing

Miss Hammerstein

Work on another Selznick presentation by Elaine Hammerstein in the continuation of her popular offerings started at the Selznick-Universal studios in Fort Lee on Monday, May 23. Ralph Ince will direct Miss Hammerstein in the new presentation, which is being carried along under its story title, "Remorseless Love," until definite billing is adopted.

Travel Films Show Bazaars of Cairo

"The Bazaars of Cairo" is the Paramount-Burton Holmes Travel Picture released on May 22.

Cairo is a colorful, everchanging, kaleidoscope medley of humanity in a wonderfully picturesque stage-setting. "The Bazaars" is the name given to the district given over to the native shops.

Going to Hollywood

After spending a few weeks in New York attending conferences and looking after personal business, James Wilkinson, chief film editor for Robertson-Cole will leave in a few days for the company's studios at Hollywood, California. Mr. Wilkinson, though old in experience, has the distinction of being one of the youngest film editors in the motion picture industry.

Newest Reviews and Comments

Conducted by EDWARD WEITZEL, Associate Editor



"Courage"

Strong, Idealistic Theme in First National Offering with Notable Cast

Reviewed by Mary Kelly.

A story of the survival of ideals, of the sublime strength of human character, of the test and triumph of conjugal love through vicissitudes that are overpowering, has been used by Sidney A. Franklin in producing a picture that has more than average sincerity and lasting appeal. Rather in motive than in construction lies its excellence. So much attention has been concentrated upon exploiting the moral message that the dramatic end suffers somewhat. The drama is tense and real in its hopes and disappointments. At times the effort to arouse sympathy and admiration is more obvious than the suffering itself. But the subject-matter is great and impressive. Bringing home as it does, the idea that a man is never too far gone, too far disgraced to pick up hope and ambition and go on, and the parallel thought that a woman, if sufficiently fortified by character, can go through any number of disappointments and failures if it be for love of a good man, the picture is powerful enough to hold the attention of any spectator, and to leave him satisfied, and perhaps inspired.

The spirit of "Courage" finds faithful expression in the performance of Naomi Childers, who has significantly pictured love, fortitude and forbearance in the role of the devoted wife. A strong characterization has been achieved by Sam De Grasse, who plays the husband, and other examples of fine acting are furnished by Alec B. Francis, Lionel Belmore, Ray Howard and Gloria Hope.

The Cast

Stephen Sam De Grasse
Jean Naomi Childers
Mac Alec B. Francis
Ferguson Lionel Belmore
His Son Adolph Menjou
"Speedy" Chester Lloyd Whitlock
Hamish Charles Mailles
Eve Gloria Hope

Story by Andre W. Sauter.
Direction by Sidney Franklin.
Length, Six Reels.

The Story

Stephen, a young father and husband struggling with an invention for use in steel works, is on his way to visit his old employer, Ferguson, who owes him money. Before he arrives, however, Ferguson's son and a rascally friend enter the old man's home and attempt to rob him. Terrified at seeing his father approaching, young Ferguson shoots, and his father is killed. His companion forces him to make a getaway. Stephen comes in a few minutes later, is blamed and arrested for murder, and later convicted. His wife, Jean, whom he adores, is forbidden entrance into the prison, and Stephen is kept close, with every possible privilege wrested from him. He vows within himself that he will never give up, that he will go on with his work, even though denied every facility and all encouragement. His wife, similarly, refuses to lose courage and devotes herself to carrying on his work, never forgetting to hope and pray for his return which she believes will be brought about.

When war is declared, Stephen sees his chance for freedom and joins the ranks of the other prisoners forming in the yard.

IN THIS ISSUE

- "Cold Steel" (Robertson-Cole).
- "Live and Let Live" (Robertson-Cole).
- "Monster of Fate" (Manhattan).
- "The Woman God Changed" (Famous Players).
- "Love's Penalty" (First National).
- "The Butterfly Girl" (Pathe).
- "Get Your Man" (Fox).
- "Two Weeks with Pay" (Realart).
- "Courage" (First National).
- "The Man Tamer" (Universal).
- "The Scarab Ring" (Vitagraph).
- "The Blue Fox" (Arrow).
- "Snowblind" (Goldwyn).
- "The Silver Car" (Vitagraph).
- "If Women Only Knew" (Robertson-Cole).
- "The Golden Trail" (Arrow).
- "The Heart Line" (Pathe).
- "Beach of Dreams" (Robertson-Cole).
- "A Western Adventurer" (Pioneer).

He is precluded even from this by the superintendent, who tells him that murderers are not wanted in the government's service ranks. Meantime his wife has perfected his invention and is experiencing prosperity. Faithful to her husband she gives up the chance to marry a man of wealth and position. She takes up a residence with her son, now a young man, at a point in view of the prison house and soon contrives an arrangement whereby she can communicate with her husband by mirrors. Unexpectedly his freedom comes, just when she has all but despaired. This is brought about by the confession of Ferguson's companion, as to the real murderer. The reunion fulfills the prayers and faith that have kept both alive through all the years.

Program and Exploitation Catchlines:

The Story of a Great Wrong and of the Sublime Strength of Human Character.
The Verdict of "For Life" Fell Upon an Innocent Man. His Wife and Baby Were Forbidden to See Him. When War Came They Refused Him the Chance to Serve. Physically and Morally He Was an Outcast. But Hope Lived on Within Him and the Prayers and Faith of His Wife Brought Justice.

A Picture With a Great Human Message.
"Courage!" That Great Human Prop that Stands When Everything Else Goes Down.

Exploitation Angles: The theme itself is the greatest angle of appeal. The moral is strong enough and good enough to gain the co-operation of the churches and newspapers in helping to put the picture over. A hook-up with the dailies, promoting a contest in writing short essays on "Courage" or "The Most Courageous Moment of My Life" could be arranged. Make the title register by using it generously.

"Get Your Man"

Buck Jones Is Hero of Vigorous Canadian Mounted Police Melodrama Produced by Fox.

Reviewed by Edward Weitzel.

As may be inferred from the title, "Get Your Man" is a story of the Canadian Mounted Police, and is full of vigorous melodrama. Produced by William Fox it has Buck Jones for the hero, the opening scenes taking place in a Scotch mining town. From there the action jumps to the Canadian Northwest. The flooding of a coal mine and the rescue of the villain by the hero are shown with commendable realism. Physical action is given full play all through the picture, and the outdoor scenes in the Canadian wilds have been selected with a keen eye to picturesque effect. "Get Your Man" will please lovers of western melodrama.

Buck Jones as Jock MacTier, a Scotch miner who leaves home and joins the Canadian police that he may arrest the man who has injured him, is the correct type for the character and acts with force and skill. William Lawrence and Beatrice Burnham have important positions in his support.

The Cast

Jock MacTier Buck Jones
Arthur Whitman William Lawrence
Lenore De Marney Beatrice Burnham
Margaret MacPherson Helene Rosson
Joe Paul Kamp

Story by Alan Sullivan
Direction by George W. Hill
Photographed by Frank Good
Length, 5,400 feet.

The Story

Jock MacTier, a Scotch coal miner, is in love with Margaret MacPherson, but Arthur Whitman, paymaster of the mine, wins her. After saving his rival's life when the mine is flooded, Jock goes to Canada. Here he joins the Royal Mounted police, and makes the acquaintance of Lenore De Marney, a young girl whose father is a smuggler of furs, and a bad citizen. Whitman, having robbed the mine's accident fund, deserts his wife and comes to Canada. Jock is ordered to arrest Whitman and runs across him at the De Marney cabin. The paymaster finds out that the smuggler has money and valuable furs hidden in the cellar. He has decided to steal them and get the girl to run away with him, when Jock takes a hand. Before Jock gets his man De Marney has been shot by Whitman, a fierce fight has taken place between the two Scotchmen, and Lenore has shown her devotion to MacTier by helping him to slip the handcuffs on his enemy. Jock forgets all about any other woman and asks Lenore to marry him.

Program and Exploitation Catchlines:

"Get Your Man" Is a Story of the Canadian Mounted Police Produced by William Fox and Starring Buck Jones. Buck Trails the Man Who Stole His Sweetheart Until He Has the Irons on His Wrists.

Buck Jones in "Get Your Man" Rescues His Enemy from a Flooded Mine and Then Has the Satisfaction of Running Him Down When Ordered by his Superior Officer to Arrest Him.

Exploitation Angles: Give this to Buck Jones. He will sell better than the story angle, not because the story is poor but because the theme is too familiar. Sell it on the lines of "a vigorous story of the untamed Northwest." Let Jones plus the location suggest the action.

Newest Reviews and Comments

"Love's Penalty"

Crude But Vigorous Melodrama Is Hope Hampton's Production Released by First National.

Reviewed by Edward Weitzel.

One of the illustrated titles in "Love's Penalty" shows an angry viper darting his fangs into a human heart. With this bit of interpretive drawing as a guide, it is easy to surmise that Hope Hampton's latest production does not deal frivolously with human affairs. To come to the point, the picture is crude but vigorous melodrama. Plot, characterization and titles are as uncompromising and void of subtlety as a sign on a Fifth avenue bus. Physical action, love and hate of the primitive type, and a linking together of situations that stir the emotions of those who have no taste for a sprinkling of cold reason on a passionate outburst of revenge so long as it is acted with the throttle wide open and a full head of steam behind it—this grade of fiction has always enjoyed a large following. "Love's Penalty" is consistently melodramatic, and never tries to beguile the spectator into believing that he is looking at anything approaching high art. The story is acted in the strenuous manner that best harmonizes with the spirit of the plot and the sub-titles, and the director has let nothing hold up the action. When the dastardly Steven Saunders is making passionate love to Janis Clayton, in the dining room or his mansion, while a storm howls without, he hears a newsboy shouting that the steamship Dorian has gone down with all on board. This drives him crazy and he attempts to finish his attack on Janis, but is shot through the window by a Bohemian artist whose wife and baby have perished in the same disaster, Saunders having been the general manager of the line owning the Dorian.

Hope Hampton, as Janis Clayton, responds to the moods and key note set for her by the story with abundant freedom of expression, and is ably supported by Irma Harrison, Percy Marmont and Mrs. Phillip Laudau.

The Cast

Janis Clayton Hope Hampton
Sally Clayton Irma Harrison
Martha Clayton Mrs. Philip Laudau
Steven Saunders Percy Marmont
Bud Morgan Jack O'Brien
Mrs. Steven Saunders Virginia Valli
Little Jack Douglas Redmond
Rev. John Kirchway Charles Lane
Mme. Natalie Mrs. L. Faure
Story written and directed by John Gilbert
Length, 4,685 feet.

The Story

The sister of Janis Clayton trusts Steven Saunders and is betrayed. When she finds that he has married another woman, the girl kills herself. Saunders is the general manager of an ocean steamship line. The disgrace of her daughter's suicide kills Mrs. Clayton, and Janis swears to revenge them both. Her lover, Bud Morgan, pleads with her to marry him and is met with the answer, "Not until the slayer of my sister and mother has suffered the tortures he deserves. Three years later Janis has become the private secretary of Saunders. He sends his wife and child to Europe and, encouraged by Janis, devotes his leisure time to his secretary. During a supper at his home Janis tells him that he has fallen into a trap. She lets him know her real name and then threatens to ruin him by claiming he attacked her during the supper. Half drunk, Saunders seizes her in his arms. The cry of a newsboy that the steamship on which his wife and child are returning has gone down with all aboard reaches him.

"Monster of Fate"

Picture Produced by Bohemian Company and Released by Manhattan Film Exchange Is Entertaining.

Reviewed by Fritz Tidden.

"Monster of Fate" is an interesting curiosity as well as pretty fair entertainment. It was produced in Prague, Bohemia, by a Bohemian company and is based on one of the famous old legends of that country. It goes without saying that a story of this type, from such a source, would be extremely fantastic, and viewing it from this standpoint the foreign feature is bound to hold interest.

The production is rather uneven in merit, but those parts of it which are at fault are quite overshadowed by the careful work. The continuity is often not of the best, but it does not become so involved that the progress of the plot is not always clear. Although it is impossible to determine positively it seems as though the director was handicapped by a lack of technical facilities rather than by careless work or errors.

The main title of the film names but one member of the cast, Lydia Samova, who gives an acceptable performance of a role that does not call for an extension of talent. The real outstanding performance in the picture is done by the physical giant who plays the part of the statue come to life. "Monster of Fate" was presented in a theatre in the Bohemian-Czecho-Slovakian quarter of New York when seen for review and it was an undoubted success among the folks of that community. It should have interest for the patrons of the general run of houses, but where the clientele is made up of many Bohemians or Czecho-Slovaks the popularity is a foregone conclusion. The length of the picture is five reels.

The Story

"Monster of Fate" is founded on the old Bohemian legend of the statue of a huge man coming to life and finally meets destruction when it performs its master's bidding with too much sincerity. This statue had lain at the bottom of an old well and was found by workmen. They took it to an antique dealer, who soon afterward learned that it could be animated, giving its owner full control of its action, by inserting a jewel in its breast. The antique dealer's daughter is in love with a man her father dislikes. He bids the "monster" watch over the girl, with the result that in carrying out full letter of the command it is on the point of murdering his charge and her lover, when the girl's presence of mind prompts her to do the only thing that will save their lives, extract the jewel.

Exploitation Angles: Sell this on the novelty angle. Tell the story without the climax and tell that it is Bohemian; based on a Bohemian legend. The stills should be used to suggest the atmosphere.

Crazed, he tries to kill Janis but is shot by a Bohemian artist whose wife and baby went down with the ship, Saunders having ordered it to sail by a dangerous route. Janis becomes an outcast until she finds a refuge in the home of a clergyman, who brings her and Bud together.

Program and Exploitation Catchlines:

"Love's Penalty" Starring Hope Hampton Is the Story of a Woman's Vengeance Upon the Man Who Brings Disgrace to Her Sister.

Hope Hampton's New Photoplay Is a Strong Melodrama of a Sister's Love and Devotion.

Exploitation Angles: Sell Hope Hampton and the melodramatic story, picking up Janis' vow as your selling point, and stressing it. Handle this in cleanly sensational style and you'll put it over.

"Live and Let Live"

Robertson-Cole Release Takes a Crack at the Self-Appointed Arbiters of Morals.

Reviewed by Fritz Tidden.

The hypocritical, bigoted, narrow-minded reformer as a class comes in for a lambasting in Robertson-Cole's "Live and Let Live," which was written and directed by William Christy Cabanne. At this time when the world is beset with blue nosed Puritans, whose jealousy of the good time enjoyed by most of the world piques them into attempting to suppress it, showing them up has its value. "Live and Let Live" does not give them a leg to stand on, illustrating what is often the case, that their cloak of sanctimony often hides their real godless natures. And that their smug narrow-mindedness is more harmful than other influences.

The Cabanne production is a thing of many morals, however. This is caused by its many plots and counter plots. At times it becomes rather involved, which leaves the onlooker with a feeling of hopelessness in the matter of knitting together all the loose ends. But it is done as well as could be hoped for considering the task. Also Cabanne has not neglected to introduce every known situation, incident or standard character into this plot, all the old friends, which will undoubtedly put it in the class of a good audience picture, because it is a catalogue of everything that has always been sure-fire.

The leading player is a very beautiful woman, Harriet Hammond, a graduate from the bathing girl comedy school. She does excellent work and she varies as well as possible the superabundance of close-ups photographed of her. The rest of the cast is adequate. Special mention should be made of Josephine Crowell for her performance of one of the most vicious of the reformers.

The Cast

Mary Ryan Harriet Hammond
Judge Loomis George Nichols
Jane Loomis Dulcie Cooper
Donald Loomis Harrison Gordon
Albert Watson Gerald Pring
Dr. Randall Dave Winter
Lillian Boland Josephine Crowell
Mrs. Randall Cora Drew
Written and Directed by William Christy Cabanne

Photographed by George Benoit
Length, 5900 feet.

The Story

The plot commences with mixed identities, when a beautiful young woman crook decides to go straight and then takes the place of a friend in a household which has not seen the latter within a number of years. She reforms, gets herself in all kinds of hot water, assists in showing up the reformers, straightens in the affairs of others, and at the end marries the man next door. In between these incidents are a mass of plots and counter plots, contributing such mass of detail that any attempt to present them outside of list form would be futile in this space.

Program and Exploitation Catchlines:

"Live and Let Live" Is a Well Known Adage. See What Happens When the Advice Is Not Followed.

Harriet Hammond, the Most Prominent Member of the Cast Is One of the Screen's Most Beautiful Women.

A Pretty Young Crook Reforms and at the Same Time Straightens Out the Tangled Affairs of Others.

Exploitation Angles: Sell the idea suggested by the title for your chief point. Play this hard, for it will find a response stronger than any star or story appeal. People are grown tired of the reformers and will welcome any slam at them, so play it hard but do not overplay.

Newest Reviews and Comments

"The Woman God Changed"

Cosmopolitan Production Directed by Robert G. Vignola Is Well Told in Narrative Form—Paramount Release.

Reviewed by Edward Weitzel.

"The Woman God Changed" is a photoplay. Originally written as a magazine story, it is well told on the screen in narrative form. The opening scene shows a courtroom. A woman is on trial for murder. The events leading up to the crime and the account of her escape and capture are told in the form of evidence in the case. This cutting back is similar to the method used in the stage play "On Trial." It introduces a new point for the spectator, the crime being secondary to the question raised by the prisoner's lawyer: Has not complete spiritual regeneration since the crime made another woman of his client, and is it right to hold her responsible after God has changed her. This novel plea is backed up by proof that leads to the woman being set free, the entire courtroom applauding the verdict. Screen patrons will do likewise. The success of the film version is thus assured. Save for the scenes on the sinking ship, the picture has been well produced.

No single factor counts quite so strongly in the favorable impression made by the story as the acting and personality of Seena Owen. She forces belief in the reformation of the dancing girl who kills a man and is taught the meaning of true love by the detective who brings her to the bar of justice.

The Cast

Anna Janssen, a dancing girl... Seena Owen
Thomas McCarthy, a detective... E. K. Lincoln
Alastair De Vries... Henry Sedley
Lilly... Lillian Walker
Donegan... H. Cooper Cliffe
District Attorney... Paul Nicholson
Police Commissioner... Joseph Smiley
French Commissioner... Templer Saxe
Story by Donn Byrne
Scenario by Doty Hobart
Directed by Robert G. Vignola
Length, 6,306 Feet.

The Story

Anna Janssen, a dancing girl, listens to the vows of love of Alastair De Vries and gives up everything for his sake. When he discards her for another woman, Anna kills him. The police department learn that she has gone to Tahiti, and send a detective after her. This man, Thomas McCarthy, has never regarded women with much favor. He finds Anna is leading her old immoral life in the Southern Pacific, and arrests her, without any feelings of sentiment. The ship upon which they sail for the United States sinks at sea, and only the detective and his prisoner are saved, being cast on a deserted island. Alone with the man whose every action is controlled by his sense of duty, Anna begins to see that she has lost the best part of human existence. McCarthy's indifference to his prisoner turns into love, as the weeks go by and he realizes the change in her. Feeling that their affection for each other justifies it, they go through a marriage ceremony and live as husband and wife. They remain on the island for over three years, each day making it harder for the detective to think of taking Anna back to stand trial. When a ship is sighted he refuses to light a signal fire, but Anna does it herself. The man she loves must do his duty before everything else! On the stand McCarthy tells just what has taken place. The jury is obliged to bring in a verdict of guilty, but the judge sentences Anna to the care of her husband for the rest of her life.

Program and Exploitation Catchlines:

In "The Woman God Changed" the Most

"Cold Steel"

Robertson-Cole Picture Is Sensational, Showing Much Gunplay

Reviewed by Sumner Smith.

"Cold Steel," a Robertson-Cole release featuring J. P. McGowan, tells a melodramatic story of an engineer who encounters opposition from a band of desperate crooks while directing the construction of a great dam in the West. His enemies have previously brought about his father's disgrace by charging him with a murder they themselves committed, so he has a double inducement to win his fight against odds. In scenes that show much gunplay and numerous casualties, the engineer comes out a winner.

The nature of the story in the Argosy Magazine from which the picture is adapted, obliges the picture to be almost entirely sensational in character. The plot is not always pleasant and convincing as it is developed. There are close-ups of dead men that are unnecessary, and faults in the direction that hurt the realism. The work of McGowan and Nigel De Brulier is better than that of the rest of the cast.

The Cast

Steele Weir... J. P. McGowan
Janet Hosmer... Kathleen Clifford
Ed Sorenson... Stanhope Westcroft
Mr. Sorenson... A. N. Milette
Vose... Charles E. Insley
Burkhart... Milt Brown
Martinez... Nigel De Brulier
Gordon... George Clair
Johnson... Andy Waldron
Mary Johnson... Elinor Fair
Bartender... V. L. Barnes
Adapted by Monte Katterjohn from the
Story by George Shedd

Directed by Sherwood McDonald
Photographed by E. S. Depew and John Thompson
Length, 5,800 feet.

The Story

On his death bed Steele Weir's father tells his son—nicknamed "Cold Steel"—about a band of crooks who, some years before, "framed him up" for murder and robbed him of valuable tracts of western land. The son is called to the town where these crooks are, to build a great dam. Learning his identity, they seek to kill him, knowing he is interested in investigating their past and fearing he will be able to convict them of the murder for which his father was blamed. Martinez, a lawyer retained by them, goes over to Weir's side and secures the evidence the construction engineer wants. Ed Sorenson, son of one of the band, steals the evidence but the quick wit of Janet Hosmer, with whom Weir is in love, saves the day. At the end Weir is successful in preventing the blowing up of the dam, in securing the conviction of the crooks and in winning the girl.

Program and Exploitation Catchlines:

"Cold Steel" Was His Nickname, and in Clearing the Good Name of His Father, Convicting a Band of Reckless Crooks and Winning the Girl of His Heart, He Proved Himself Every Inch a Man.

Exploitation Angles: Play up the vivid action and sell that chiefly, though you should use the stars for whatever they can give you. There are a number of strong names in the cast, but here the play is the thing to sell.

Novel Plea Ever Heard in a Courtroom Is Put Forth in Behalf of a Woman Charged with Murder.

Exploitation Angles: You have a lot of good actors—and acting—to sell in this production, but don't let it overshadow the story. Make that the chief selling point: the question as to whether complete moral regeneration will clean the stain of murder. Treat it in big smash lines in the story. Use them to the full.

"The Man Tamer"

Story of Circus Life Is Made More Appealing by Charm of Gladys Walton. A Universal Picture

Reviewed by Fritz Tidden

It is a poor story of circus life and people indeed that has no appeal for the average theatregoer. There is a glamour and a fascination about such themes that has the advantage of incorporating a pre-viewing interest in the general public and thereby getting it in a receptive frame of mind. "The Man Tamer" is built around circus life and "big top" folks, and it is blessed with a story that has a fair amount of entertainment value, although that part of it where the girl is supposed to be taming a man instead of lions lacks conviction.

Gladys Walton is a comparative newcomer to the screen. But it is already and easily apparent that the screen has the addition of a young woman of rare personality and beauty. Her charm is of the sort that reaches out from the silver sheet and grips the onlooker, immediately putting him in sympathy with any character she might be playing. Miss Walton's work in "The Man Tamer" marks a personal advancement and is a great aid to the story. Also it is not to be overlooked that the costume she wears most of the time is another pictorial advantage. C. B. Murphy is convincing in the role of the girl's training assistant and personal guardian. Harry B. Harris directed the picture well, and staged the circus scenes and the unique settings for the tent life of the performers atmospherically.

The Cast

Kitty Horrigan... Gladys Walton
Jim Horrigan... Rex de Roselli
Hayden Delmar... William Welsh
Tim Murphy... C. B. Murphy
Charlie Parrish... Parker J. McConnell
Bradley P. Caldwell, Jr... Roscoe Karns
Bradley P. Caldwell, Sr... C. Norman Hammond
Story by John Barton Oxford
Scenario by A. P. Younger
Directed by Harry B. Harris
Length, 4516 feet.

The Story

Kitty Horrigan's father, a lion tamer, is maimed by one of his "cats," leaving her to do the act alone and to fight off the advances of Delmar, the circus manager, and Bradley Caldwell, a profligate millionaire enamored of her. To escape Delmar she quits the circus. Caldwell, unknown to her, has her act placed in a vaudeville house. And he continues to pester her.

Bradley Caldwell, Sr., engages her on the sly to "tame" his young son. She succeeds excellently, but finally falls in love with him. When he backslides she returns to the circus where she is eventually rescued from Delmar by the young and repentant millionaire. The two face Caldwell, Sr., with misgivings but he admits he schemed for just this result. In Kitty, the man tamer, he sees the only salvation for his heretofore profligate son.

Program and Exploitation Catchlines:

She Was a Lion Tamer by Profession, But She Was Employed to Tame a Young Man Whose Father Could Not Control Him.

He Was a Nice Young Boy But Someone Had Been Feeding Him Raw Meat. A Lovely Little Lion Tamer Knew What To Do in Such Cases.

If Your Sweetheart Needs Taming Let Gladys Walton Show You How to Make Him Jump Through the Hoops.

Exploitation Angles: Already you can sell Gladys Walton to a lot of people, and you can sell the circus idea to a great many more. Play on both angles. Miss Walton is decidedly dainty in her lion taming costume. Play up these stills and cutouts in a nice way. Use a circus lobby and organize a parade for the boys and girls, with prizes for the best "dens."

Newest Reviews and Comments

"The Heart Line"

Leah Baird Featured in Pathe Release Dealing Largely with Fake Spiritualists

Reviewed by C. S. Sewell.

An exposition of some of the devices and tricks employed by fake spiritualistic mediums to deceive their followers furnishes the most interesting angle in "The Heart Line," presented by Arthur F. Beck and distributed by Pathe. The story of this production is considerably involved and is at times hard to follow, due to the inclusion of certain scenes which do not seem to have a direct bearing on the action. Much of this can be improved by re-editing and the use of more clarifying subtitles.

As it now stands, this photoplay does not measure up to the average standard of Pathe releases. While Leah Baird is the featured player, the action centers around the character portrayed by Jerome Patrick, and the working out of the theme under these circumstances by showing the culmination of a romance in which Miss Baird is the "third party" and does not win the hero, will not prove satisfactory to many spectators.

The story is not very convincing as it now stands. Jerome Patrick gives a creditable performance as the fake spiritualist redeemed by love, although in the scenes where he tears down the studio hangings he overacts. The character he portrays, however, is not one to inspire much sympathy. Playing opposite him is Ruth Sinclair, who has a rather colorless role. Leah Baird appears as the medium's secretary who is in love with him but whose love is not returned. The remainder of the cast is satisfactory, and Mrs. Charles Craig is particularly good in the character of a cheap fake medium.

The Cast

Fancy Gray.....Leah Baird
Francis Granthope.....Jerome Patrick
Oliver Payson.....Frederick Vroom
Clytie Payson.....Ruth Sinclair
Big Douglass.....Ivan McFadden
Gay P. Summers.....Philip Sleeman
Madam Spoll.....Mrs. Chas. C. Craig
Blanchard Cayley.....Martin Best
The Child.....Ben Alexander
Produced by Leah Baird Film Corporation.
Directed by Frederick A. Thompson.
Adapted from Novel by Gelett Burgess
Length, Six Reels.

The Story

Oliver Payson, after a twenty years' search for a boy left in his charge when his business partner died and lost after a railroad accident, consults Mme. Spoll, a fake medium. His daughter, Clytie, has fallen in love with Francis Granthope, a palmist and clairvoyant who tells people what they want to know. His love for Clytie reveals to him the shallowness and fraudulence of his life and regenerates him.

Fancy Gray also loves Granthope, but unselfishly thrusts aside her own happiness when she finds he loves another. She straightens out a misunderstanding between Clytie and Granthope, and, by acting as a "ghost" for Mme. Spoll, assists Granthope in exposing the spiritualist before she tricks him. It is then discovered that Granthope himself is the missing boy. This removes the only remaining obstacle in the path of true love of Clytie and Granthope.

Program and Exploitation Catchlines:

The Story of a Girl Who Consulted a Fake Medium, Who Was Regenerated by the Love of a Girl.

Exploitation Angles: Play in a nice way on the spiritism angle, remembering that there are hundreds to whom this is almost a religion and being careful to stress the "fake" angle. A fine stunt would be to get someone to read up on the subject in the

"The Blue Fox"

Excellent Serial Filled with Punch and Action, Featuring Ann Little; Distributed by Arrow Film Corporation

Reviewed by C. S. Sewell.

There is enough action and thrills in "The Blue Fox" serial featuring Ann Little, which is being distributed on the state right market by Arrow Film Corporation, to satisfy serial fans, judging from the four episodes shown for review. There is something doing every minute.

The story opens with a prologue in a locale which we believe to be new to serials, that is, among the snow fields of Alaska, where a white man marries an Indian girl, thus arousing the enmity of her tribe who kill the man. The woman dies from grief and exposure, leaving a baby girl who is brought to the United States. Eighteen years later finds the girl grown to womanhood and the son of the Indian chief, educated in this country, determined to wreak vengeance on the girl's family. The discovery of the skin of a blue fox, in the girl's possession, which bears peculiar Indian signs which will disclose the location of a valuable mine, and which has been torn in half, furnishes the motive for the action, as the conspirators seek to obtain both halves of the skin and put them together.

Ann Little in the featured role gives a fine performance, and shows that she is an exceptionally good serial actress. Not only does she fit the role exceptionally well, but her facial expression and acting are excellent, and she performs several good stunts herself, instead of intrusting them to other members of the cast. The remainder of the cast, consisting of J. Morris Foster as the son of Blue Fox, the Indian chief, Joseph Girard as his fellow conspirator, Charles Mason, who is in love with Ann (portrayed by Miss Little) and William LaRock as Tarka, Ann's Indian friend, are all satisfactorily cast.

The serial is capably directed by Duke Worne, and was produced by Ben Wilson. The photography is unusually good, and the sets adequate. The picture is well produced throughout.

Instead of following the usual method of showing the first four episodes, Arrow showed the first, third, fifth and sixth, stating it wished to show that the action keeps up the same pace which it starts instead of lagging along about the sixth, as is the case with some serials. The fifth and sixth episodes of this serial are as good, and with as "snappy" action as the earlier two. In fact, in the sixth episode, which takes place largely on a large sailing vessel during a storm at sea, is particularly well done.

As with practically all serials each episode ends with a thrill, the suspense being carried over to the next. In the first episode, the climax comes when the villain is bending over the girl, seeking to cause her to disclose the whereabouts of the blue fox skin. In the third episode Ann Little leaps into the water from a high roof to get away from the villain; in the fifth she is swimming to a barge on which her lover is imprisoned and on which a time bomb is about to explode. In the sixth Ann's lover goes aloft to reef the mainsail and is swept into the raging sea.

public library and announce a lecture, apparently independent of the story, but which alludes to the story as an example of the fraudulent methods.

"The Scarab Ring"

Alice Joyce Does Much with Leading Role of Vitagraph Mystery Drama

Reviewed by Fritz Tidden.

Edward Jose, the director, and C. Graham Baker, the scenarist, have handled the plot of "The Scarab Ring" in such a way that the suspense and the mystery it already contained have been heightened considerably. They have taken some time to get under way, however, but when they hit their stride the progress of the story is arranged so as to get the most value out of it. Several twists in the plot toward the end greatly increase the mystery of who committed the crime and the motive therefore. There are times during the progress of the action, when there seem to be entirely too many lengthy titles, giving the appearance of the story being told in printing.

Alice Joyce is a member of that group of players who can extract the greatest possible value out of any part given her. The public knows this well, and it also knows it will see a woman who will lend charm and attractiveness to any film. The parts of "The Scarab Ring" that progress slowly are greatly relieved by this beauty and talent of the star. Maude Malcolm has the most important role next to that of Miss Joyce; she handles it extremely well. The story of the picture has been adapted from a novel by Harriet Gaylord, called "The Desperate Heritage," which would have been a better title for the film than the one the producers selected.

The Cast

Constance Randall.....Alice Joyce
Muriel Randall.....Maude Malcolm
Ward Locke.....Joe King
John Randall.....Fuller Mellish
Hugh Martin.....Claude King
James Locke.....Joseph Smiley
Kennedy.....Armand Cortez
Story adapted from "The Desperate Heritage," by Harriet Gaylord
Direction by Edward Jose
Length, 6 reels.

The Story

Constance, the older of two sisters in the Randall family, promises her father on his death bed that she will keep his secret from her sister even at the expense of her life. The father, who was a bank president, made one false step, and in order to cover his crime paid a cashier to assume the guilt. The payments were maintained by the daughter after his death. Everything moved smoothly until Hugh Martin, a professional black-mailer, obtained possession of the letters written by Randall and his daughter to the cashier. Then Martin decided to marry the younger sister, a girl many years his junior. Constance objected, and Martin threatened to give the letters to the newspapers.

The day the correspondence was to be made public it is learned that Martin had been murdered. Constance is accused, as a scarab out of her ring is found beside the body. She is arrested and brought to trial. From that time on a succession of surprise twists to the plot hold the interest until the climax. Constance plights her troth with the man who has always been in love with her and who was the cause of upsetting the testimony that would have convicted her of the murder.

Program and Exploitation Catchlines:

No One Could Save Constance Unless the Inscription on the Scarab Lied. Great Is the Surprise When the Truth Is Revealed.

How a Scarab Saved the Life of a Girl Who Fell Under Its Spell Is Graphically Told in "The Scarab Ring."

Exploitation Angles: Tell them that it is Alice Joyce in a well-told mystery story, then make a separate drive on those who like mystery melodrama. Don't expose the plot, but tell the story in a general way and sell mostly the mystery.

Newest Reviews and Comments

"The Golden Trail"

Jane Novak Featured in Entertaining Mining Story of Alaska, Distributed by Arrow

Reviewed by C. S. Sewell.

In "The Golden Trail" featuring Jane Novak, Arrow Film Corporation has an entertaining state right production. The story is melodramatic and deals with the gold mining section of Alaska. It follows the general line of features of this type, where the villain seeks to get control of his rival's gold claim, but in addition there are interesting scenes of college life in the early part of the picture, showing how the rivalry between the two men started when they were on the same football team and loved the same girl.

There is plenty of action in the picture, and the continuity is good. Jane Novak appears in the dual roles of the good girl whom both men love and as Faro Kate, a woman of mystery, and a frequenter of the dance halls. She handled both of these roles satisfactorily and brings out the difference in the two types of women.

The remaining members of the cast are satisfactory, probably the best interpretation being given by Jean Hersholt as the villain. Bert Sprotte is particularly well cast as the rough and ready whole-souled Alaskan. This is a production that should prove entirely acceptable to the average houses. It is a red-blooded outdoor story and the snow scenes are good.

The Cast

"Faro Kate" } Jane Novak
Jane Sunderlin } Jack Livingston
Dave Langdon Jean Hersholt
Harry Teal Bert Sprotte
Jim Sykes Otto Matlesen
Dick Sunderlin Albery Garcia
Jean the Halfbreed Broderick O'Farrell
Bill Lee William Dills
The Dean Allen Hersholt
Little Jack

Produced by American Lifeograph Company
Story by Louis W. Morman

Directed by Louis W. Morman and Jean Hersholt.
Length, Five Reels.

The Story

Dave and Harry are classmates at college, and love the same girl. In a football game Harry contrives to bring disgrace on Dave, who is expelled. Dave drifts for a while and finally helps a miner, who takes him to Alaska where he soon gets back his grip on things. He becomes a partner in a paying gold mine which is coveted by the big corporation headed by Harry's father. Circumstances bring both Harry and Jane, the girl they both love, to Alaska, where the presence of Faro Kate, who is a double for Jane, complicates the action. After an unsuccessful attempt to get the mine away from Dave and to implicate him in an attempted murder, Harry and Dave finally have it out at the top of a snow clad precipice over which Harry falls to his death, leaving the road clear for Dave and Jane.

Program and Exploitation Catchlines:

Dramatic and Thrilling Story of the Alaskan Gold Fields Where Men Are Men, and Their Real Natures, Either Good or Bad, Assert Themselves.

See Attractive Jane Novak in a Dual Role in Which She Portrays Two Widely Different Kinds of Women.

A Story of Hardship and Intrigue and Final Triumph Along the "Golden Trail" in the Frozen North.

Exploitation Angles: The main angles on which you can work this picture are in playing up Jane Novak, and in making use of the attractive title. Lobby decorations of snowshoes, skates, skies, etc., would be appropriate. A good stunt in connection with the

"A Western Adventurer"

Amusing Western Is This Pioneer Release, Starring William Fairbanks

Reviewed by Jessie Robb.

A Western Star Production, Pioneer release, "A Western Adventurer," has the virile William Fairbanks as star. This photoplay while having some elements of melodrama, has been made from the comedy angle and is evidently a parody on the usual western. The hero has inherited the Bar-U ranch near the town of Ord. On the way to Ord he meets a charming girl who invites him to ride in her automobile. He accepts the invitation, telling his horse to follow, which the intelligent animal does, arriving the next day. In Ord, Bill meets the half brother of his traveling companion and a parson. They announce that they are oil promoters and have discovered that his ranch is the center of the oil region. Bill has his suspicions, but tells them to go ahead. They sell stock to the town folks. When the two crooks are about to make their getaway, Bill steps in. He has some thrilling experiences, including a fall off a tall cliff, fighting during the tumble with his opponent. With the help of the girl the money is saved. Getting back to town, Bill tells the stockholders that the well is a gusher which the promoters have capped, thus hoping to buy back the stock and make the entire fortune. The indignant citizens chase the promoters out of town. Bill and the girl have a private meeting at the church, where the knot is tied.

The picture has been well produced with a capable cast. The sub-titling adds to the quota of fun. Length, five reels.

Program and Exploitation Catchlines:

Big William Fairbanks Is Star in Comedy Western.

He Has Some Thrilling Adventures in Beating the Crooks, But Wins Out and Gets the Girl.

"Society Dogs"

Although it is a rather broad statement it is made without reserve. "Society Dogs" is one of the finest comedies of the year. The star of the two reels, which was written and directed by Fred Fishback, is Brownie, the exceptionally talented canine actor that has appeared in many Century Comedies. Brownie's human support is good. Fishback has written a "scenario" that calls upon the wonderful dog to do some real acting; to say that he does it perfectly is not over stating it. The gags are not all original, by any means, but the producer may be excused because they are to be illustrated by a four footed performer. There is almost a laugh a foot, so to speak, and every inch of the comedy is clean and especially adapted for presentation before children as well as their grown up guardians. Brownie carries the burden of the comedy throughout the two reels and while he performs the task he never once wears the hang-dog look most trained animals assume. He does his marvelous "tricks" with a spirit and an air of perfect enjoyment. An exhibitor showing the picture will be performing a service to his patrons. (Universal).—F. T.

title would be to have several large stones gilded and placed in the lobby. Keep the crowd at a distance from this display by means of ropes, as this will add to the idea of their value and at the same time help in disguising their real character. You should be able to arrange a tieup with a sporting goods store.

"The Butterfly Girl"

Playgoers Pictures Production Starring Marjorie Daw Lacks Punch—

Released by Pathe.

Reviewed by Edward Weitzel.

Here is the sort of screen story that will make about as much stir in the picture business as a pebble dropped into the ocean. "The Butterfly Girl" may interest the young chaps who are attracted by a pretty face but, as to the doings of the heroine in this Playgoers Pictures Production and the characters surrounding her, they have about as much punch to them as a glass of lemonade at a charity picnic. John Gorman, author and director of the scenario, has been quite proper in his handling of his subject, and there is no denying that his men and women are taken from real life, but why he should have selected such a spineless lot is known only to himself. Youth is very charming and the ways of several men with a maid may divert the observer, but screen fiction of low vitality is no more able to sustain interest in itself than an invalid is capable of lifting a two hundred pound weight. The scenes and situations in the story have the wellbred air demanded of them, and the acting is of good grade. Marjorie Daw is pretty enough to excuse the fluttering hearts of her male victims. Fritz Brunette, King Baggott and the other members of her support are correctly cast.

The Cast

Edith Folsom Marjorie Daw
Lorna Lear Fritzi Brunette
H. H. Van Horn Lisle Darnell
John Blaine Jean Du Brac
Ned Lorimer Ned Whitney Raymond

Presented by Playgoers Pictures

Directed and written by John Gorman

Photographed by Rene Guissart

Length, five reels.

The Story

Young, rich and pretty, Edith Folsom's highest ambition is to have a score of devoted admirers at her feet. Ned Lorimer, of her home town, is all broken up when Edith departs for the city to acquire new gowns and proposals of marriage. On the train she meets her school chum, Lorna Lear, and Lorna's cousin, John Blaine. The young man promptly falls love with Edith, and Lorna has no trouble in persuading her to become her guest. A moonlight spin with Bob Lane, a notorious lady-killer, on the night of Lorna's ball, is the means of Edith's meeting H. H. Van Horn, an elderly banker, who brings her home in his car. Alarmed by Edith's imprudence, Lorna gives her a scolding. Miss Folsom runs off to a hotel, and when her money gives out she goes to Van Horn and gets a position as his secretary. This lasts for two days. She then meets John Blaine, he proposes to her and they are married that afternoon.

Mrs. Blaine goes back to tell Van Horn about her new name. Before she can reveal her secret, the banker takes her in his arms and tells her he loves her. His wife opens the door, hears the confession and goes away without letting anyone know what she discovered. Determined to know the true state of affairs, Mrs. Van Horn asks Edith and her husband to her house. Edith resolves to be a butterfly no longer, and takes an interest in Mrs. Van Horn's work among the children of the slums. Van Horn comes to his senses and learns to appreciate his wife.

Program and Exploitation Catchlines:

In "The Butterfly Girl" an Ambition to Have a Regiment of Men at Her Feet Gets the Heroine into Trouble Until She Learns That the Love of a Husband Is the Only True Rule for Happiness.

Exploitation Angles: Sell Marjorie Daw, King Baggott and Fritz Brunette. Sell them and not the story and the fans probably will be content with the story.

Newest Reviews and Comments



"Two Weeks with Pay"

Bebe Daniels, a Laughable Heroine in Sparkling Realart Comedy
Reviewed by Sumner Smith.

The ability of Bebe Daniels to play light comedy is again shown in "Two Weeks With Pay," a Realart picture adapted from the Saturday Evening Post story by Nina Wilcox Putnam. This picture begins well and runs along smoothly to a romantic conclusion that is a little different from the stock ending. In fact, the development of the plot brings several surprises that add materially to the picture's appeal. It holds the interest at all times, and Miss Daniels' good work makes it sparkle in many spots. In a dual role as a salesgirl and an actress in this story of mistaken identity, the star does some of her best work to date, injecting many little comedy touches as well as scoring in the high spots.

Jack Mulhall gives a good characterization of J. Livingston Smith, a breezy, young chap, and James Mason is satisfactory as the villain. George Periolat is extremely good as Ginsberg, proprietor of a lingerie shop, running a close second to the star in evoking the laughs. It was surprising to see how little opportunity Walter Hiers is given to figure in the scheme of things. Polly Moran also has only a "bit." The picture has evidently been cut considerably to speed up the action.

The Cast

Pansy O'Donnell } Bebe Daniels
Marie La Tour } Jack Mulhall
J. Livingston Smith James Mason
Montague Fox George Periolat
Ginsberg Frances Raymond
Mrs. Wainworth Polly Moran
Chambermaid Walter Hiers
Hotel Clerk
Adapted by Alice Eytton from the Story by
Nina Wilcox Putnam.

Directed by Maurice Campbell.
Photographed by H. Kinley Martin
Length, 4,136 Feet.

The Story

Pansy O'Donnell, a salesgirl, is given a two weeks' vacation with pay, by Ginsberg, proprietor of the lingerie shop in which she works. She takes some of his creations to the pleasure resort to advertise them for him. An automobile accident introduces her to J. Livingston Smith, who bears all the earmarks of being a millionaire, and he "falls hard" for her. She registers under her right name at the hotel, but her striking resemblance to Marie La Tour, an actress expected to appear at a society benefit there, leads the other guests to believe Pansy is the actress traveling incognito. When the actress's manager writes she cannot appear and make her famous high dive, Pansy is approached by the society women under the belief she is the actress, and is persuaded to appear. Montague Fox, a male "vamp" she has snubbed repeatedly, tells Marie La Tour on the day of the benefit and the actress arrives and discloses the deception, but forgives the salesgirl. Smith turns out to be a garage man instead of a millionaire, and Pansy finds happiness.

Program and Exploitation Catchlines:

Bebe Daniels Plays Dual Role of Salesgirl and Actress in Sparkling Vacation Comedy, "Two Weeks with Pay."

Two Weeks' Vacation with Pay Changed the Whole Life of Pansy O'Donnell, Salesgirl.

Exploitation Angles: Pin this to Miss Daniels and hook up with the ten days she recently served without pay for automobile speeding. You can get many who read the story in the Saturday Evening Post and make them Daniels' fans. Go after them, particularly with signs wherever the Post is on sale.

"The Silver Car"

Vitagraph Production, Starring Earle Williams, Is Another Graustark Romance Brought Up to Date

Reviewed by Edward Weltzel.

Readers of "The Prisoner of Zenda" and the Graustark stories will find in "The Silver Car" another romance of the same school, but strictly up to date. This Vitagraph production starring Earle Williams, starts off as a modern crook drama, but before long the spectator is learning all about a small European kingdom with a fictitious name, a troublesome treaty which threatens to destroy an English nobleman, and the villainous prime minister of the kingdom, who does his best to kill the hero and prevent him from escaping with the precious document. The hero is a reformed crook who served in the ranks of the Allies, a gallant American who wins an earl's daughter and has all of the dash and bravery that fires the feminine heart. Author and director knew the correct formula for concocting this brand of popular fiction, and devoted all of their energies to the pleasant task.

Earle Williams' admirers will discover new cause for their loyalty to this Vitagraph star. As Anthony Trent he is seen at his best. Kathlyn Adams, Geoffrey Webb, Eric Mayne, Emmett King and Mona Lisa are important members of the excellent cast.

The Cast

Anthony Trent Earle Williams
Daphne Grenvil Kathlyn Adams
Arthur Grenvil Geoffrey Webb
Count Michael Temesvar Eric Mayne
Earl of Rosecarrel Emmett King
Pauline Mona Lisa
Vicar John Stepping
Hintzi Max Asher
Colonel Langley Walter Rodgers

Story by Wyndham Martyn
Directed by David Smith.
Length, Six Reels.

The Story

An International swindler, Anthony Trent, having served in France with the Allies and been saved by an English private to whom he confessed his real name and reputation, determines to reform. As the first step he hunts up the private, who is known as Smith. Events prove that he is the son of the Earl of Rosecarrel and that there are political reasons for his keeping his identity hidden. His right name is Arthur Grenvil, and Trent falls in love with Daphne, young Grenvil's sister. She returns his affection, but the Earl does not approve of him. Trent learns that the Earl is being blackmailed into retiring from public life by Count Michael Temesvar, prime minister of Croatia, because of a draft of a treaty between Great Britain and that nation which Arthur Grenvil failed to destroy when ordered to do so by his father.

Trent contrives to have himself hired as chauffeur of the silver car which the Count buys in London. Once in Croatia, Trent goes through all sorts of dangers in order to secure the treaty and show the father of Daphne he is willing to risk his life to serve him. A pretty dancer at the Count's castle falls in love with Trent and aids him in his task. She is killed by the enraged prime minister. Trent goes back to England with the document, and the Earl shows his gratitude by consenting to have him for a son-in-law.

Program and Exploitation Catchlines:

Earle Williams Is a Real Graustark Hero in "The Silver Car," His Latest Vitagraph Release.

As the Chauffeur of "The Silver Car" Earle Williams Dashes Through a Rattling Romance of the Graustark Order.

"Beach of Dreams"

Fine Cast in Haworth Picture, Robertson-Cole Release

Reviewed by Jessie Robb.

There is only average entertainment in this Haworth picture. The story is one which was much used and extremely popular in the class of novels written by such authors as Bertha M. Clay and the "Duchess." The haughty aristocrat who considers herself and her class so superior to the general run of humanity, and the man-of-the-people who wins her love, are not new in fiction. This screen version, which has a large number of excessively wordy subtitles, is truer to real life in the latter part and has a logical ending. The photography, interiors and exteriors are good.

Edith Storey is the feminine lead and is satisfactory. Noah Beery, usually the villain in screen dramas, is here the hero. His work reveals him to be an excellent pantomimist.

The Cast

Cleo de Broomsart Edith Storey
Jack Raft Noah Beery
La Touche Sidney Payne
Bompard Jack Curtis
Maurice Chenet George Fisher
Mons. de Brie Joseph Swickard
Madame de Brie Margaret Fisher
Prince Selm W. Templar Powell
La Comtesse de Warens Gertrude Normand
Professor Epnard Cesare Gravina
Story from the Novel of the Same Name by
H. De Vere Stacpoole.

Scenario by E. Richard Schayer and Nan Blair.

Directed by William Parke.
Photographed by Felix Schoedsack.
Length, 5,005 Feet.

The Story

Cleo de Broomsart, niece of Mons. and Mme. de Brie, is thoroughly dissatisfied with the men of her class. She refuses to wed Maurice Chenet. Prince Selm invites her to go on a cruise. The yacht is wrecked in a fog. She and two common sailors are the survivors. One is sucked to death in the quicksands. The other she kills in self-protection. Utter loneliness is killing her. From the other side of the island comes a man, also a common sailor, named Raft. He proves to be one of Nature's noblemen. He saves her, and, overpowering a crew of Chinese seal poachers, forces them to accept him as captain.

Back in Paris, Cleo realizes the great difference between them. Raft returns to his sailor life, as owner and captain of a vessel, the present of Cleo. She, realizing his manhood, and knowing that she will never find it in her class, refuses to marry.

Program and Exploitation Catchlines:

She Said She Would Never Marry Until She Found a Real Man. Then, When He Came, the Great Gulf Between Them, Separated Them Forever.

Edith Storey and Noah Beery in a Tale of Caste and Castaways.

"Rocking the Boat"

This is one of the best one-reel Vanity comedies made by Christie for release by Educational. Most of the fun is slapstick, but it tickles the risibilities. The cast includes Earl Rodney, Irce Dalton and Ward Caulfield. The first two are a young married couple who entertain a seagoing skipper by turning their home into a ship and having their servants execute the hornpipe. They try to make him feel at home by spraying him with salt water and rocking the bed, and the captain stands the treatment remarkably well. S. S.

Newest Reviews and Comments

"If Women Only Knew"

Robertson-Cole Release, Produced by J. N. Nautly and Gardner Hunting, Avoids the Conventional
Reviewed by Edward Weitzel.

Based upon Balzac's "Meditations on Marriage" the Nautly-Hunting production, "If Women Only Knew," raises an interesting question: Is the screen public ready for the romance which avoids the conventional hero and heroine and draws men and women as they really are—a puzzling mixture of good and evil impulses? The great French novelist, whose voluminous works encompassed all phases of humanity, took his own time in dissecting his different characters, but screen fiction is limited as to length. It takes the hand of a master to draw unheroic and commonplace types and make them interesting. So far, there has been no creator of film fiction who has dealt only with the drab side of humanity with marked financial success. The producers of "If Women Only Knew" have used the utmost freedom in adapting the Balzac story to the demands of the American moving picture market. The complications fit in well enough to present every day life on this side of the Atlantic, but the young man whose love affairs are the subject of the story seems a trifle behind the times. For one thing, he seems greatly in need of a sense of humor; also of a little pep. The chap who had courage enough to drag his school chum out of a burning building at the risk of his life would put up a better fight with adverse circumstances. The hang-dog walk and beaten look given Maurice Travers by Robert Gordon become tiresome and rob the character of sympathy.

"If Women Only Knew" is intelligently produced, and contains a fire episode and a reproduction of a college strip-poker party that will make distinct impressions. Well known locations in New York have been cleverly utilized. The acting of Blanche Davenport, Madeline Clare and Virginia Lee is capital. In certain scenes there is too great a contrast in age between Robert Gordon and Miss Clare.

The Cast

Maurice Travers.....Robert Gordon
Mrs. Travers.....Blanche Davenport
Madeline Marshall.....Madeline Clare
Donna Wayne.....Virginia Lee
Billie Thorne.....Leon Gendron
Dr. John Strong.....Charles Lane
Donna's father.....Frederick Burton
Professor Storey.....Harold Vosburgh
Story Adapted by Gardner Hunting.
Directed by E. H. Griffith.
Length, 5,549 Feet.

The Story

The mother of Maurice Travers scrapes and saves to send him through college, but he prefers athletics to studies, and fails to graduate. He also prefers the lively daughter of a wealthy trustee of the college to Madeline Marshall, an orphan girl who has been brought up by his mother and who loves Maurice in secret. Mrs. Travers is hurt by a fall, and Maurice does not want to tell her when he fails to graduate. He leaves a note, and goes to New York, taking Donna Wayne, the girl he loves, with him. They are married, and Donna has a fine time on money of her own, until she quarrels with her husband and he leaves the hotel. Her father has visited them and told her that Maurice must support her. He tries to get work but fails. Madeline writes him that his mother has lost her eyesight, and he goes home. When he returns he finds that his wife is planning to run away with a wealthy admirer who had been Maurice's chum at college. Mrs. Travers dies, Maurice's wife gets a divorce from him and he goes back home to discover that Madeline is the woman whose unselfish love will bring him happiness.

"Snowblind"

Goldwyn Production of High-Pressure Drama Has Beautiful Winter Scenes and Is Well Acted
Reviewed by Edward Weitzel.

"Snowblind" is a very serious story and is filled with high-pressure drama. During the greater part of the action the four leading characters are anything but happy. Hugh Garth, the cause of his own and his friends' sorrow, is one of those all wrong persons who have a positive genius for making trouble. With such a man dominating the story, it is hardly reasonable to expect many smiles from the faithful creatures who share his exile after he has murdered a man. The love interest is a strong one, however, and there is good construction in the piecing together of the incidents. An escaped murderer with a gift for making pretty speeches and a strong emotional bent would be quite likely to make existence anything but commonplace for his companions, and the wilds of the Canadian Northwest is the natural setting for the display of primitive feeling and unreasoning selfishness which is the motive power of the plot. The locations show many beautiful winter scenes.

"Snowblind" is well acted. Russell Simpson as the murderer follows faithfully the lines of characterization laid down for him by the author. Naturally, the part is unsympathetic, a condition which is not helped by the large frame of the actor. Mary Alden and Cullen Landis are excellent as the devoted friend and the brother of Garth. Pauline Starke is earnest and appealing as Sylvia. The character is idealized considerably for a dance hall performer, but Miss Starke makes her possible.

The Cast

Hugh Garth.....Russell Simpson
Bella.....Mary Alden
Pete.....Cullen Landis
Sylvia.....Pauline Starke
Story by Katherine Newlin Burt.
Scenario by J. G. Hawks.
Directed by Reginald Barker.
Length, Five Reels.

The Story

Hugh Garth, a man of learning and social position, warped in mind as well as in body on account of his ugliness of form and feature, kills the brother of the woman he loves when he is laughed at for asking for the sister's hand. Garth flees to the Canadian Northwest, taking his small brother with him and a nurse for the boy. Although in constant fear of arrest, Garth is unmolested until Pete, his brother, has grown to manhood. Pete then finds that a circular containing his brother's picture is hanging in the trading post where he goes to dispose of their furs. Garth is morose and treats his brother and Pete's foster mother with unkindness. One day he returns to the cabin, bearing a young girl in his arms. She has run away from a travelling show troupe and has been stricken with snow blindness. Her name is Sylvia and she clings closely to the man who has saved her life. Garth tells her that Pete is an overgrown boy of fourteen and that Bella, the young man's foster mother, is old and repulsive. The hunted man is overcome by Sylvia's gratitude and falls in love with her. He has a gift for making pretty speeches and wins the blind girl's heart.

Pete is in love with her also, and she adds to his misery by treating him as a boy of fourteen and bestowing caresses upon him. When she regains her eyesight and sees her companions in their true colors, her heart turns to Pete. Garth turns to Bella, who has always loved him, and together they take a canoe and escape into the wilderness.

Program and Exploitation Catchlines:

Another Reginald Barker Production, "Snowblind," Has Gorgeous Winter

"Swat That Fly"

"Swat that Fly," is a timely Kineto Review. And after seeing on the screen the reasons why the fly should be "swatted" you'll probably give the plan your fullest accord.

For the pictures make it very plain that there's no reason at all for the fly to be on earth except to disseminate disease germs. And as no one is in favor of having disease germs disseminated, there seems to be no good reason for letting Mr. Fly exist.

Showing some of the ways in which flies carry disease from place to place are some of the features of the film. They are seen crawling over decayed fish and other disease-breeding places, and then sailing blithely on to the nipple of a baby's milk bottle. And an illustration of the way they lay their larvae in the meat which the house-wife lays for a moment uncovered on the kitchen table is another view that should help to make human beings their implacable enemies.

Pictures of the fly's head, largely magnified, are also shown, giving a good look at his repellant countenance. His multiple eyes are also portrayed on the screen, but in spite of his wariness a method is shown by which he can be trapped and disposed of by the thousands.—T. S. da P.

"The Life History of Frogs and Toads"

How frogs and toads grow from an embryonic state into maturity, including every stage of their development, is shown in Charles Urban's Kineto Review entitled, "The Life History of Frogs and Toads."

The film is much more interesting than would be gathered from the title. First the spawn is shown and it would take a good deal of imagination to foresee that the mass would ultimately become living creatures. The spawn, a gelatine like substance, is shown first as it sinks in water. When it is ready for development it rises to the surface.

From this conglomerate mass the development of the frog is seen. He is first a tadpole with feathery gills. The gills disappear as the creature gains size. Then the hind legs begin to grow. As this growth proceeds the tail shortens, and the front legs "sprout." At full growth the frog or toad is exceedingly greedy as is illustrated on the film when a worm which makes his sides bulge out is swallowed, inch by inch.—T. S. da P.

"Southern Exposure"

Here is a lively two-reel Christie Comedy based on the financial difficulties of a young married couple, played by Neal Burns and Vera Steadman. Uncle writes he is coming to see his niece's husband for the first time, and that if he likes the chap, he will give them a home. Of course, the lesser half has to get in wrong with Uncle before either recognizes the other, and he dons the garb of a southern colonel to avoid detection. Then chorus girls add to his difficulties, but Uncle proves a good sport at the end and hands over a welcome check. Ogden Crane, Ray Gallagher, Dorothy Orth, Eugenie Forde and Jack Henderson assist in the fun, which is up to the Christie standard. Educational is releasing the comedy. S. S.

Scenes and a Strong Story of a Hunted Man.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which reviews of consensus appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified, all subjects are five-reel dramas.

FOX ENTERTAINMENTS

(Fox News Every Sunday and Thursday)

SPECIALS.

Skirts (Special Cast—Seven Reels. R-207.
While New York Sleeps. Vol. 45, P-719. (Six Parts).
Blind Wives (All-Star Cast—Seven Reels). R; Vol. 48, P-324; C-R, P-406; Ex. P-565.

WILLIAM FARNUM SERIES.

The Scuttlers (Six Reels). R; Vol. 47, P-1084; Vol. 48; C-R, P-46.
His Greatest Sacrifice. R-205; C-267.

PEARL WHITE SERIES.

The Mountain Woman (Six Reels). R; Vol. 48, P-725; C-R, P-1033.
Know Your Men (Six Reels). R; Vol. 49, P-516; C-R, P-581.
Beyond Price. R-326.

TOM MIX SERIES.

The Road Demon (Six Reels). R; Vol. 48, P-1009; C-R, Vol. 49, P-31.
Hands Off (Six Reels). Vol. 49, R-755; C-R, 823.
The Hornets' Nest.

WILLIAM RUSSELL SERIES.

The Cheater Reformed. R; Vol. 49, P-198.
Bare Knuckles. R-311; C-R, Vol. 49, P-360.
Colorado Pluck. R-207; C-387.

SHIRLEY MASON SERIES

Wing Toy. R; Vol. 48, P-816; C-R, Vol. 49, P-135.
The Lamplighter. Vol. 49; R-878; R-47.
The Mother Heart.

GEORGE WALSH SERIES.

Number 17. R-86; C-149.
Dynamite Allen. R-311; Vol. 49, P-43; C-8, P-135.
From Now On.

20TH CENTURY BRAND.

Partners of Fate (Louise Lovely). R-86.
Why Trust Your Husband? (Eileen Percy). R; Vol. 48, P-595; C-R, P-916.
Oliver Twist, Jr. (Harold Goodwin). R; Vol. 49, P-414; C-R, P-705.
The Blushing Bride (Eileen Percy). R; Vol. 49, P-192; C-R, Vol. 49, P-360.
The One-Man Trail (Buck Jones). R; Vol. 49, P-626; C-R, P-705.
While the Devil Laughs (Louise Lovely). R; Vol. 49, P-625.
Big Town Ideas (Eileen Percy).
Get Your Man (Buck Jones).
Hearts of Youth (Harold Goodwin).
The Tomboy (Eileen Percy). R-208; C-267.

SERIAL.

Fantomas (Serial—Twenty Episodes). R; Vol. 48, P-218.

SUNSHINE COMEDIES.

(Two Reels Each.)

The SImp. C-Vol. 49, P-513.
The Big Secret. C-Vol. 49, P-630.
His Unlucky Job.
The Baby.
Pretty Lady.
His Noisy Still.
Mutt and Jeff.
A Crazy Idea.
Factory to Consumer.
The Hayseed. R-328.
Hold Me Tight.
An Elephant's Nightmare.

CLYDE COOK COMEDIES.

(Two Reels Each)

The Jockey. C-Vol. 49, P-630.
Don't Tickle.
All Wrong.

MUTT AND JEFF CARTOONS.

(One Reel)

Dr. Killjoy. Vol. 49, C-310.
A Rare Bird.
Flivvering.
Gum Shoe Work.
The Lion Hunters.

FAMOUS PLAYERS-LASKY

March.

Straight Is the Way (Cosmopolitan Production)—L-6,839 Ft. R; Vol. 49, P-45.
The Call of Youth (Hugh Ford British Production)—L-3,871 Ft. R-756.
The Easy Road (Thomas Melghan)—L-4,982 Ft. R; Vol. 48, P-1090.
O'Malley of the Mounted (William S. Hart)—L-5,626 Ft. R; Vol. 48, P-965; C-R; Vol. 49, P-135.
Beau Revel (Thomas H. Ince—Louis J. Vance Production). L-5,293 Ft. R; Vol. 49, P-412; C-R, P-469.
The Gilded Lily (Robert Z. Leonard Production)—Mae Murray. L-6,000 Ft. R; Vol. 49, P-310; C-R, 469.
The Idol of the North (Dorothy Dalton)—L-5,802 Ft. R-434.

April.

The Falth Healer (George Melford Production). 6,347 Ft.; R; Vol. 49, P-413; C-R, P-705.
The Dollar a Year Man (Roscoe Arbuckle). 4,606 Ft. R; Vol. 49; P-515; C-R, P-705.
Buried Treasure (Cosmopolitan-Marion Davies). 6,964 Ft. R; Vol. 48, P-1089; C-R, Vol. 49, P-31.
The Witching Hour (W. D. Taylor Production). 6,734 Ft. C-R, Vol. 49, P-360; R, Vol. 49, P-193.
The Love Special (Wallace Reid). 4,855 Ft. R; Vol. 49, P-516; C-R, P-581.
The Great Day (Hugh Ford-British Production). 3,827 Ft. R-757.
What Every Woman Knows (Wm. DeMille Production). 5,675 Ft. C-R; Vol. 49, P-360; R; Vol. 49, P-192.
The Home Stretch (Ince-Douglas McLean). 4,512 Ft. R-91; C-267.
The Whistle (W. S. Hart). R; Vol. 49, P-627; C-R, P-705.

May.

The City of Silent Men (Thomas Melghan). 6,199 Ft. R-759, C-R, 823.
Proxies (Cosmopolitan Production). 6,283 Ft. R; Vol. 49, P-381; C-947.
Old Jo (Dorothy Gish). 4,956 Ft.
King, Queen, Joker (Sid Chaplin). 5,016 Ft.
Too Wise Wives (Lois Weber Production). 5,164 Ft.
Sacred and Profane Love (Elsie Ferguson). 5,964 Ft. R; Vol. 49, P-994; R-47.
Sentimental Tommy (John S. Robertson Special). Vol. 49, P-626; C-R, 705.
Deception (European Production). R; Vol. 49, P-989; C-47.
The Traveling Salesman (Roscoe Arbuckle). R-88; C-149.
The Wild Goose. R-322.
The Lost Romance (DeMille Production). R-325.
Too Wise Wives (Lois Weber Production). R-430.
Sham (Ethel Clayton). R-431.

COMEDIES.

Mar. 6—Wedding Bells Out of Tune.
Mar. 20—Sweetheart Days.

MACK SENNETT COMEDIES.

April 16—Officer Cupid. R-204.
April 24—Away from the Steerage.

PARAMOUNT ARBUCKLE COMEDIES.

(Two Reels Each.)

Mar. 27—Out West.
April. 3—The Bell Boy.
May 8—Moonshine.

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

April 3—Along the Riviera. C-754.
April 10—Alexandria. R. 880.
April 17—Bliska the Beautiful. Vol. 49, R-995.
April 24—Present Day Prague. R-208.
May 1—A Polynesian Odyssey. R-328.
May 8—The Gaiata Bridge. R-328.
May 15—Monte Carlo.
May 22—Bazaars of Cairo.
May 29—Country Life in Bohemia.

VANDENBURGH SERIES.

(One Reel Each.)
Wild Men of Africa.
May 1—The Lion Killers.
May 15—Slaying the Hippopotamus.
May 29—The Land of Pygmies.

PARAMOUNT MAGAZINE.

Issued Weekly (One Reel Each—Contains magazine subjects and cartoon).
Paramount Magazine. C; Vol. 49, P-630.

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-third Reel) Issued Weekly.
Pathe News (Topical) Issued Every Wednesday and Saturday. Charles Hutchison and Josie Sedgwick are starred in the "Double Adventure" Serial. Ruth Roland stars in the "Avenging Arrow" Serial. George B. Seitz and June Caprice star in "The Sky Ranger" Serial.

Releases for Week of April 10.

No. 12 of the Double Adventure (Hazardous Heights).
No. 5 of The Avenging Arrow (The Message Stone).
A Forest Samson (Edgar Jones' Production—Two Reels). R-759.
Rush Orders ("Snub" Pollard—Rolin Comedy—One Reel). C-754.

Releases for Week of April 17.

No. 13 of the Double Adventure (By Air and Sea).
No. 6 of The Avenging Arrow (The Midnight Attack).
The Sagebrush Musketeers (Two Reels—Tom Santschi—Western). C-754.
Hobgoblins (One-Reel Comedy—Eddie Boland).

Releases for Week of April 24.

No. 14 of The Double Adventure (The House in the Canyon).
No. 7 of The Avenging Arrow (The Double Game).
The Law of the Woods (Edgar Jones—Two Reel Drama). R-204.
Bubbling Over ("Snub" Pollard—One Reel Comedy—Rolin). R-877.

Releases for Week of May 1.

No. 15 of The Double Adventure (The Wages of Crime).
No. 8 of The Avenging Arrow (The Strange Pact).
No. 1 of The Sky Ranger. Sky Ranger, The (Serial). R; Vol. 49, P-993.
The Sheriff of Mojave (Tom Santschi—Two Reels). R-204.
Hurry West (Eddie Boland—One Reel). R-85.
Catching a Coon (Bill and Bob—One Reel).

Releases for Week of May 8.

No. 9 of The Avenging Arrow (The Auction Block).
No. 2 of The Sky Ranger (The Sinister Signal).
No Children (One Reel—"Snub" Pollard Comedy). P-204.

Releases for Week of May 15.

The Lure of Egypt (Six Parts). R-91.
No. 10 of The Avenging Arrow (Outwitted).
No. 3 of The Sky Ranger (In Hostile Hands).
A Straight Crook (One Part Comedy—Eddie Boland). R-210.

Releases for Week of May 22.

No. 11 of The Avenging Arrow (Dangerous Waters).
No. 4 of The Sky Ranger (Desert Law).
Big Game (Snub Pollard—One-Reel Comedy).

Releases for Week of May 29.

No. 12 of The Avenging Arrow (The House of Treachery).
No. 5 of The Sky Rangers (Mid-Air).
Outwitting the Timber Wolf (One Reel).
Save Your Money (One Reel Comedy—Snub Pollard).

UNITED ARTISTS

Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47, P-613; Vol. 48, P-933; C-R, P-1002; Ex. Vol. 48, P-62; Vol. 48, P-161.

Jan. 9—The Love Light (Mary Pickford—Eight Reels). Vol. 48, P-466; C-R, P-538. Ex. Vol. 49, P-60.

March—The Nut (Douglas Fairbanks). R-309; Ex. Vol. 48, P-1043.

Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-387.

Through the Back Door (Mary Pickford) R-439.

CURRENT FILM RELEASE DATES

GOLDWYN DISTRIBUTING

Song of the Soul (Vivian Martin).
 Godless Men—L-6,367 Ft. Vol. 48, P-730; C-R, P-1033.
 Just Out of College—L-4,779 Ft. R; Vol. 48; P-964; C-R, P-1033.
 The Highest Bidder—L-4,960 Ft.; R-879.
 Prisoners of Love. R; Vol. 48, P-594; C-R, P-668.
 Guile of Women. R; Vol. 49, P-194; C-R, Vol. 49, P-360.
 Hold Your Horses—L-4,610 Ft. R; Vol. 48, P-730; C-R, P-1033.
 A Voice in the Dark—L-4,255 Ft.
 What Happened to Rosa—L-4,148 Ft.; R; Vol. 49, P-880; C-947.
 Roads of Destiny (Pauline Frederick). 4,955 Ft.; R; Vol. 49, P-629; C-R, P-705.
 The Concert (All Star). R; Vol. 49, P-46; C-R, Vol. 49, P-135; 5,574 Ft.
 Don't Neglect Your Wife (Gertrude Atherton Production). 5,574 Ft. R; Vol. 49, P-409.
 A Tale of Two Worlds (Gouverneur Morris Production). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.
 Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Ft.; Vol. 49; C-R, P-823.
 Snowblind (All Star).
 Made in Heaven (Tom Moore). R; Vol. 49, P-995; C-149.
 Wet Gold (Williamson Production).
 Head Over Heels (Mabel Normand).
 Boys Will Be Boys (Will Rogers). R-208.

GOLDWYN-BRAY.

Chemical Inspiration and Cartoon.
 Safe Combination and Cartoon.
 The City That Never Sleeps (Powell Expedition).

GOLDWYN-BRAY COMICS.

(One Reel.)
 Judge Rummy in "The Sponge Man" (Lampoons).
 Shenanogan Kids in "Hunting Big Game (Lampoons).

CAPITOL COMEDIES.

Indigo Sunday. V; Vol. 49, P-630.
 Home Brewed Youth. C; Vol. 49, P-630.
 Angels' Feathers.

GOLDWYN-INTERNATIONAL COMICS.

Too Much Pep.
 Fatherly Love.
 The Chicken Thief.

EDGAR COMEDIES.

Get Rich Quick Edgar. C; Vol. 49, P-513.
 Edgar the Detective. C-876.

PIONEER FILM CORP.

His Brother's Keeper (Martha Mansfield, Rogers Lytton and Gladden James). R-431.
 Idle Hands (Gall Kane and J. Herbert Frank). C-R, P-1002; R-210.
 A Good Woman (Gall Kane and J. Herbert Frank).
 Crimson Cross.
 Stolen Moments (Margaret Namara—Six Reels).
 The Barbarian (Monroe Salisbury—Six Reels). R; Vol. 49, P-992.
 Indiscretion (Florence Reed—Six Reels).
 A Man There Was (Victory Seastrom—Six Reels). R; Vol. 43; P-1682.
 Beyond the Crossroads (Ora Carew—Six Reels).
 In Society (Edith Roberts—Six Reels).
 Liquid Gold (Guy Empey—Six Reels).
 Luke McLuke's Film-osophy.
 Sonny Series.

FEDERATED EXCHANGES

SPECIALS.

Penny of Top Hill Trail (Bessie Love). R-89; C-267.
 Hearts and Masks. R-209.
 Good-Bad Wife.
 The Servant in the House.
 Don't Leave Your Husband. R; Vol. 49, P-989.

MONTE BANKS COMEDIES.

Nearly Married.
 Kidnappers' Revenge.
 A Bedroom Scandal.
 His Dizzy Day.
 Where Is My Wife.
 His First Honeymoon.

HALLROOM COMEDIES.

False Roomers. R; Vol. 49, P-995.
 Their Dizzy Finish.

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).

Chester Comedies.

(Two Reels.)

Ready to Serve.
 Snooky's Wild Oats.

Christie Comedies.

(Two Reels.)

Wedding Blues (Two Parts). R; Vol. 49, P-414.
 Mixed Bedrooms (Two Parts). C; Vol. 49, P-513.
 Short and Snappy.
 Sneakers.
 The Reckless Sex.
 Red Hot Love.

Torchy Comedies.

Torchy's Double Triumph. R; Vol. 49, P-418.
 Torchy's Promotion.

Mermaid Comedies.

Moonshine. C; Vol. 49, P-627.
 The Greenhorn.
 The Three Jokers. R-328.

Vanity Comedies.

Hubby Behave.
 Take Your Time.
 Three Jokers.
 Rocking the Boat.

Specials.

Valley of Ten Thousand Smokes (One Part).
 Modern Centaurs (One Part).

Robert C. Bruce Series.

Water Trails (One Reel). C; Vol. 49, P-518.
 Voices of the Sea. C; Vol. 49, P-639.
 The Merry Little Put Put. R-326.

Chester Outing Scenes.

One Peek was Plenty. R-876.
 The Red Trail's End.

Gayety Comedies.

Dummy Love.
 Zero Love.
 Turkey Dressing. R-754.
 Money Talks. R-430.
 Sweet Revenge.

Chester Screenies.

Philippine Futurity.
 New Wine in Old Bottles.
 From Dear to Dam.
 Buzz-z-z.

Hudson Bay Travel.

It's a Great Life If—
 An Eskimotion Picture.

World Wanderings.

In Dutch.
 South Sea Magic.

Miscellaneous.

Golf (Slow Motion).
 Dixie.

ASSO. PRODUCERS

THOMAS H. INCE PRODUCTIONS.

Lying Lips (House Peters-Florence Vidor—Six Reels). R; C-R, Vol. 49, P-31.
 Mother O'Mine.

J. PARKER READ, JR.

A Thousand to One (Hobart Bosworth—Six Reels). R; Vol. 47, P-1082; C-R, Vol. 48, P-164.
 I Am Guilty (Louise Glaum). R-85; C-149.

ALLAN DWAN PRODUCTIONS.

A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
 The Broken Doll.

MAURICE TOURNEUR PRODUCTIONS.

The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
 The Foolish Matrons.

MACK SENNETT PRODUCTIONS.

A Small Town Idol (Ben Turpin). R; Vol. 48; P-967; C-R, Vol. 49, P-31.
 Home Talent.
 She Signed by the Seaside (Two Reels).

J. L. FROTHINGHAM.

The Ten Dollar Raise. R-323; C-387.

UNIVERSAL FILM MFG. CO.

JEWELS

Reputation (Eight Reels—Priscilla Dean).
 Outside the Law (Six Reels—Priscilla Dean).
 Once to Every Woman (Six Reels—Dorothy Phillips).
 The Devil's Passkey (Seven Reels).
 Under Crimson Skies (Elmo Lincoln—Seven Reels).

JEWEL COMEDIES

A Wild Night (Joe Martin).
 A Monkey Hero (Joe Martin).
 Blue Sunday (Lyons-Moran).
 Roman Romeos (Lyons-Moran).

SPECIAL ATTRACTIONS

The Blazing Trail (Frank Mayo). R-89.
 The Wallop (Harry Carey). R-207; C-267.
 Wolves of the North (Eva Novak). R-323; C1387.
 Cheated Love (Carmel Myers). R-430.
 The Man Tamer (Gladys Walton).

SERIALS

The Diamond Queen (Eileen Sedgwick).
 The White Horseman (Art Acord).
 Do or Die (Eddie Polo).

WESTERN DRAMAS

(Two Reels Each.)

The Empty Gun (Lon Chaney).
 The Outlaw (Jack Perrin).
 The Winning Track (Hoot Gibson).
 Fighting Blood (Jack Perrin).
 The Wild, Wild West (Hoot Gibson).

CENTURY COMEDIES

(Two Reels Each.)

The Country Heir (Harry Sweet).
 Dandy Lions (Century Lions).
 Playmates (Brownie).
 A Dollar's Worth (Harry Sweet).
 For Sale.

STAR COMEDIES

(One Reel Each.)

The Truck Horse Bandit (Billy Fletcher).
 Zulu Love (Eddie Barry).
 A Cheese Romance (Billy Fletcher).
 Rubbing It In (Billy Fletcher).
 Hearts and Flour (Dorothy Wolbert).

ROBERTSON-COLE

One Man in a Million (George Beban—Six Reels). R; Vol. 48, P-597; C-R, P-668.
 The First Born (Sessue Hayakawa). R; Vol. 48, P-818; C-R, P-1033.
 The Mistress of Shenstone (Pauline Frederick). R; Vol. 49, P-45; C-R, P-469.
 Seven Years' Bad Luck (Max Linder). R-87; C-149.
 "813." R; Vol. 49, P-47.
 See My Lawyer (Christie Comedy—Six Parts). R-322.
 What's a Wife Worth? (Cabanne Production—Six Parts. R-432.
 Good Women (Gasnier Production—Six Parts). R-208.
 Nobody's Kid (Mae Marsh). R-322.
 If Women Only Knew (Six Parts).
 Beach of Dreams.
 Black Roses (Sessue Hayakawa). R-88; C-149.
 Salvage (Pauline Frederick). R-433.

REALART PICTURES

Star Productions.

The New York Idea (Alice Brady). Vol. 47, P-769; C-R, P-1002.
 Oh, Lady, Lady (Bebe Daniels). R; Vol. 48; P-100; C-R, P-282.
 Something Different (Constance Binney). R; Vol. 48, P-216; C-R, P-668.
 All Souls' Eve (Mary Miles Minter). R; Vol. 48, P-731; C-R, Vol. 49, P-31.
 The Snob (Wanda Hawley). R; Vol. 48; P-731.
 She Couldn't Help It (Bebe Daniels). R; Vol. 49, P-46.
 The Plaything of Broadway (Justine Johnston). R; Vol. 49, P-415; C-R, P-469.
 Out of the Chorus (Alice Brady). R; Vol. 49, P-517; C-R, P-581.
 Her First Eloquence (Wanda Hawley). R-88; C-149.
 Ducks and Drakes (Bebe Daniels). R; Vol. 49; P-628; C-R, P-705.
 The Outside Woman. R; Vol. 49, P-627; C-947.
 The Little Clown (Mary Miles Minter). 5,031 Ft. R; Vol. 49, P-877, C-947.
 The House That Jazz Built (Wanda Hawley). 5,225 Ft. R; Vol. 49, P-990; C-387.
 The Magic Cup (Constance Binney). R-86; C-267.
 Sheltered Daughters (Justine Johnston). R-209.

CURRENT FILM RELEASE DATES

W.W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.
The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.

ZANE GREY PICTURES, INC.
Riders of the Dawn (Seven Reels).
The U. P. Trail (All-Star—Seven Reels). R-434; Vol. 47, P-386; C-R, P-580.

J. PARKER READE, JR., PRODUCTIONS.
Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47, P-639; C-R, P-852.

DIAL FILM COMPANY PRODUCTIONS.
The Tiger's Coat (Myrtle Stedman).

ROBERT BRUNTON PRODUCTIONS.
The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

NATIONAL PRODUCTIONS.
The Kentucky Colonel (J. J. Dowling). R; Vol. 46, P-530.

IRVIN V. WILLAT PRODUCTIONS.
Down Home.
Partners of the Tide. R; Vol. 49, P-518; C-R, P-581.

J. L. FROTHINGHAM PRODUCTIONS.
The Broken Gate. R; Vol. 48, P-101; C-R, P-282.
The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-81.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

ROCKETT FILM CORPORATION.
The Truant Husband.
Keeping Up With Lizzie (Enid Bennett). R-324; C-387.

HUGO BALLIN.
Pagan Love.
East Lynne. R; Vol. 49, P-415; C-R, P-469.

RENCO FILM CORPORATION.
Lavender and Old Lace. R-92; C-149.

METRO PICTURES CORP.

Cinderella's Twin (Viola Dana). R; Vol. 49, P-878; C-947.

Jan. 31—The Off-Shore Pirate (Viola Dana—Six Reels). R; Vol. 49, P-194; C-R, Vol. 49, P-360.

Feb. 7—Passion Fruit (Doraldina—Six Reels). R; Vol. 48, P-596; C-R, P-1033.

Extravagance (May Allison). R; Vol. 49, P-410; C-R, P-469.

Mar. 28—Puppets of Fate (Viola Dana—Six Reels). R; Vol. 49, P-992, C-47.

April 11—A Message from Mars (Bert Lytell—Six Reels). R; Vol. 49, P-518 C-47.

April 25—Uncharted Seas (Alice Lake—Six Reels). Vol. 49, R-880, C-149.

Coincidence. R-209; C-387.
The Last Card.
Home Stuff.
Fine Feathers.

NAZIMOVA PRODUCTIONS.
Dec. 6—Billions (Nazimova—Six Reels). R; Vol. 47, P-912; C-R, P-1002.

C. E. SHURTLEFF, INC.
Mar. 14—The Little Fool (Star Cast). R; Vol. 49, P-411; C-R, P-469.

S-L PRODUCTIONS.
Feb. 28—Without Limit (Anna Q. Nilsson—All-Star Cast—Six Reels). Vol. 48, P-1094.

BUSTER KEATON COMEDIES.
February—Hard Luck. R; Vol. 48, P-967.
The Goat. R; Vol. 49, P-412.
The High Sign.

FIRST NAT'L EXHIBITORS

Mama's Affair (Constance Talmadge). R; Vol. 48, P-726; C-R, P-916.

My Lady's Latchkey (Katherine MacDonald). R; Vol. 48, P-817; C-R, Vol. 49, P-469.

Habit (Mildred Harris). R; Vol. 49, P-626.

The Woman in His House.
The Old Swimm'n' Hole (Charles Ray). R; Vol. 49, P-44; C-R, P-135; Ex. P-151.

Scrambled Wives (Marguerite Clark).
Lessons in Love (Constance Talmadge). R-206.

The Skipper's Treasure Garden (Toonerville Trolley Comedy—Two Reels). C-309.

Jim the Penman (Lionel Barrymore). R; Vol. 49, P-518; C-R, P-581.

Love, Honor and Behave (Mack Sennett Production). C-R; Vol. 49, P-469; R-516.

The Passion Flower (Norma Talmadge). 6-953 Ft. Vol. 49, R-758; C-R, P-823.

The Oath (R. A. Walsh). R; Vol. 49, P-881, C-947.

Not Guilty (Sidney Franklin Production).
The Girl in the Taxi (The Carter DeHavens).

Bob Hampton of Placer (Marshall Neilan Production). R-90; C-267.

Gypsy Blood (Pola Negri). R-321; C-387.

Playthings of Destiny (Anita Stewart).
Courage (Sidney Franklin).

The Sky Pilot (Cathrine Curtis Productions). R; Vol. 49, P-994; C-47.

Scrap Iron (Charles Ray—7,500 feet).
Peck's Bad Boy (Jackie Coogan). R-87, C-49.

Bob Hampton of Placer (Neilan Production). R-90.

In the Heart of a Fool (Allen Dwan Production). R-327.

"BIG FIVE" ATTRACTIONS.
Passion (Pola Negri—Nine Reels). R; Vol. 47, P-513; C-R, P-714; Ex. Vol. 48, P-67-1048.

Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P-392; C-R, P-668.

The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55, 155, 158.

Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48, P-391; C-R, P-668.

L.J. SELZNICK ENTERPRISES

SELECT
The Servant Question (William Collier).
Just Outside the Door (Edith Hallor).

REPUBLIC
The Great Shadow (Six Reels).
Man's Plaything.

SERIALS
The Whirlwind.
The Branded Four.

ELAINE HAMMERSTEIN STAR SERIES.
Poor, Dear Margaret Kirby. 5,500 Ft. R; Vol. 49, P-411; C-R, 823.

The Miracle of Manhattan. R-92; C-267.

The Girl from Nowhere.
EUGENE O'BRIEN STAR SERIES.

The Wonderful Chance. R-210.

Worlds Apart. L-5,980 Ft. R-206.

Gilded Lies. R-878; C-387.

The Last Door. R-431.

OWEN MOORE STAR SERIES.
The Chicken in the Case. L-5,261 Ft. R; Vol. 48, P-728.

A Divorce of Convenience.
CONWAY TEARLE STAR SERIES.

Bucking the Tiger. R-206; C-387.

The Fighter.
SPECIAL PRODUCTIONS.

The Road of Ambition (Conway Tearle). L-5,500 Ft. R; Vol. 49, P-191; C-R, P-469.

The Sin That Was His (William Faversham). L-5,600 Ft. R; Vol. 47, P-641; C-R, P-1002.

Red Foam (Ralph Ince Special). L-5,500 Ft. Vol. 49, P-192.

NORMA TALMADGE (REISSUE).
Ghosts of Yesterday.

SHORT SUBJECTS.
(Released by Select)
William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

VITAGRAPH

SPECIAL PRODUCTIONS.

Dead Men Tell No Tales (Seven Reels). R; Vol. 47, P-249; Vol. 48; C-R, P-46; Ex. P-687.

Black Beauty (Jean Paige). R; Vol. 48, P-555; C-R, P-668.

The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.

ALICE JOYCE.

The Vice of Fools. R; Vol. 47, P-252; C-R, P-714.

Cousin Kate. Vol. 48, P-598; C-R, Vol. 49, P-581.

Her Lord and Master (Six Reels). R-756, C-947.

CORINNE GRIFFITH.

It Isn't Being Done This Season. R; Vol. 49, P-414.

What's Your Reputation Worth? R-759; C-R, 823.

EARLE WILLIAMS.

Diamonds Adrift. R; Vol. 49, P-514.

The Romance Promoters.
It Can Be Done. R; Vol. 49, P-991.

ANTONIO MORENO PRODUCTIONS.
Three Sevens. R; Vol. 49, P-991.

ALICE CALHOUN PRODUCTIONS.
Princess Jones. R; Vol. 49, P-993.

The Charming Deceiver. R; Vol. 49, P-994.

Closed Doors. R-433.

LARRY SEMON COMEDIES.

The Sultor.
The Hick. R-759.

The Rent Collector. R-881; R-429.

JIMMY AUBREY COMEDIES.

(Two Reels)

His Jonah Day.
The Decorator.

The Blizzard. R; Vol. 49, P-414.

CHAPTER PLAYS.

Fighting Fate (William Duncan and Edith Johnson—Fifteen Episodes).

SERIAL.

The Purple Riders (Joe Ryan—Fifteen Episodes). Vol. 49, R-877.

AMERICAN FILM COMPANY

The Blue Moon. Vol. 48, P-99.

Their Mutual Child (Margarita Fisher—Six Reels).

Sunset Jones (Charles Clary and Irene Rich). R; Vol. 49, P-995.

Payment Guaranteed (Margarita Fisher). R; Vol. 49, P-991.

MISCELLANEOUS RELEASES

KINETO COMPANY OF AMERICA, INC.
(Urban Popular Classics)

Kineto Reviews
(Released Through National Exchanges, Inc.)
(One Reel)

Liquid Gold in Texas.

Babyhood.

Trip of the U. S. Idaho.

Vegetarians.

Hunting for the Sea Wolf.

Boy Scouts.

Water Babies.

Beauty Spots in the United States and Canada.

Acrobatic Flies. C-625.

Deita of the Nile. C; Vol. 49, P-836.

Manhattan Life. R-881.

Morocco the Mysterious. R-204.

Naturalist's Paradise. R-210.

Birds of Crags and Marshes. R-204.

Peculiar Pets. R-204.

CHARLES URBAN'S MOVIE CHATS.

(Released Through State Rights Exchanges)

First Series from No. 1 to 26, Inclusive
(One Reel).

Second Series from No. 27 to 52, Inclusive
(One Reel).

NATIONAL EXCHANGES.

Welcome, Children. R-324.

Kineto Reviews (One Reel a Week).

The Great Reward (Burston Serial). R-825.

CURRENT FILM RELEASE DATES

STOLL FILM CORP.

(Released through Pathe Exchanges.)
 The Flame. R; Vol. 48, P-732; C-R, P-916.
 God's Good Man. R; Vol. 48, P-1092.
 The Tidal Wave. R; Vol. 49 P-47; C-R Vol. 49, P-360.
 Bars of Iron. R-310; C-R, Vol. 49, P-360.
 Testimony. R-311; C-R, P-581.
 The Garden of Resurrection. R; Vol. 49, P-517.

STATE RIGHT RELEASES

ALLIED DISTRIBUTING CORPORATION.

Aft and Howell Comedies.

(Two Reels Each)

April 15—Pure and Simple.
 May 15—Liquorish Lips.

ARROW FILM CORPORATION.

On the High Card. R-325.
 Bachelor Apartments. R-326.
 The Man from Nowhere (Jack Hoxie). R-210.
 Cyclone Bliss (Jack Hoxie). R-92.
 The Fatal Sign (Serial).
 Thunderbolt Jack (Jack Hoxie Serial—Fifteen Episodes).
 The Man Who Trifled.
 Luxury (Rube de Remer). R-90.

Comedies.

Arrow-Hank Mann (Two Releases a Month).
 Muriel Ostriche Productions (One a Month).

AYCIE PICTURES CORPORATION.

False Women. R; Vol. 49, P-993.
 Under Western Skies.
 Spur Series of Fourteen Two-Reel Westerns.

AYWON FILM CORPORATION.

Lure of the Orient. R; Vol. 49, P-992.

BLANCHFIELD.

The Tell Tale Eye (Allen Russell).

CELEBRATED PLAYERS FILM CORP.

(Gump Cartoons.)

Quiet Game.
 Dog Day.
 Jilted and Jolted.
 A Terrible Time.

Celebrated Comedies.

(One Reel.)

Jazz and Jealousy.
 Love and Law.
 Mixed Pickles.

CANYON PICTURES CORPORATION.

Galloping Devils (Franklyn Farnum). R-434.
 The Struggle (Franklyn Farnum). R-89.

EQUITY PICTURES.

Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). R; Vol. 46, P-112; C-R, P-388.
 Mid-Channel (Clara Kimball Young). R; Vol. 46, P-528; C-R, P-608.
 Straight from Paris (Clara Kimball Young). R-876.
 The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
 Hush (Clara Kimball Young). R-87; C-149.

RUSSELL-GRIEVER-RUSSELL.

(Released Through Capital Film Company)

Specials.

Witch's Lure.
 A Profligate Woman.

Fritzi Ridgway Productions.

(Two Reels)

A Race with Death.
 Across the Border.

Tusun Comedies.

Cabaretting Under Difficulties.
 Stranded.

Helen Gibson Series.

Payroll Pirates.
 Wires Down.

Gasoline Alley.

(One Reel)

Some Party.
 Well! Well!

C. B. C. FILM SALES.

Screen Snapshots (Twice a Month).
 Star Ranch Westerns (Every Two Weeks—Two Reels).
 Heidi (Two-Reel Prizma).
 The Nightingale of Paris (French Drama—

Zany Mleus).
 The Queen of Hearts.
 Pirates of the West (Two Reels—C. Edward Hatton). C-754.
 Screen Snapshots No. 22. C-754.
 Queen of Hearts (Two Parts). R-207.
 Screen Snapshots No. 23 (R-204).

Hall Room Boys-Comedies.

(Two Reels.)

High and Dry. R-309.
 Tough Luck. R; Vol. 49, P-409.
 In Bad Again. R-204.

COMMONWEALTH.

The Hidden Light (Dolores Cassinelli). R-877.

CIRCLE FILM ATTRACTIONS.

The Devil's Confession. R; Vol. 49, P-44.

GEORGE H. DAVIS.

Isobel, or The Trail's End. R; Vol. 47, P-645; Ex. Vol. 49, P-156.

DOMINANT PICTURES, INC.

New Weds Comedy (12 One-Reelers—Harry Myers and Rosemary Theby).

EXPORT AND IMPORT FILM COMPANY.

The Mask (Seven Reels—Hedda Nova-Jack Holt). R-91.
 Kazan (Seven Reels—Curwood Story) R-85.

THE FILM MARKET.

The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
 The Ne'er-Do-Well (Reissue—Seven Reels).
 The Spoilers (Reissue—Nine Reels).
 Jimmy Callahan Comedies (Twelve Two-Reelers).

GRAPHIC.

Mother Eternal (Vivian Martin—Seven Reels). R; Vol. 49, P-990; C-45.

HERALD PRODUCTIONS.

(Mack Swain Comedies.)
 (Two Reels Each.)

Full of Spirit.
 See America First.

HOWELL SALES CO.

The Hope Diamond Mystery (Serial).
 You Find It Everywhere. R; Vol. 49, P-413; C-R, P-581.

PINNACLE PRODUCTIONS.

Skyfire (Neal Hart). R-324.
 Danger Valley (Neal Hart). R-433.
 March 15—God's Gold (Neal Hart).

Pinnacle Comedies.

Why Change Your Mother-in-Law?
 Shimmy Isle.

HERZ FILM COMPANY.

The Love Slave (Lucy Doraine). Vol. 48, P-817.

GAUMONT COMPANY.

In the Clutches of a Hindoo (Serial).
 The Fall of a Saint. Vol. 46, P-690.

JOE HORWITZ.

Dollars and Destiny (Paul Capellani).

J. W. FILM CORPORATION.

Every man's Price (Grace Darling).

HORIZON PICTURES, INC.

14 Talmadge Reissues (Two Reels).

RICHARD KIPLING.

Outlawed. R-327.
 The Battlin' Kid.

VICTOR KREMER.

I Am the Woman (Texas Guinan).
 Winding Trail (Buck Manning).
 Handicap (Six Reels).
 Why Tell (Henry Miller—Six Reels).

GEORGE KLEINE.

Quo Vadis (Eight Reels).
 Julius Caesar (Six Reels).
 Conquest Programs (Eleven Programs Totaing Eighty Reels).

BERT LUBIN.

Honeymoon Ranch. Vol. 46, P-1292; R; Vol. 49, P-410.

PACIFIC FILM COMPANY.

The Fatal Thirty.
 Adventure (Twice Monthly—One Reel).
 George Ovey Comedies (Single Reel—Every Two Weeks).
 Vernon Dent Comedies (Single Reel—Every Two Weeks).
 Irene Hunt Newspaper Stories (Two Reels—Every Two Weeks).
 The Call of the Wild. R-323.

PLYMOUTH PICTURES, INC.

Denver Dixon Comedies (Series of Twelve—One Reel Each).
 Minta Durfee Comedies (Mrs. Rosco Arbuckle—Five Two-Reel Pictures).
 Every Woman's Problem (Dorothy Davenport). R-312; C-R, 823.

C. B. PRICE CO., INC.

Your Daughter—And Mine (All-Star Cast). Vol. 48, P-964.
 His Pajama Girl. R-321.

PRIZMA INCORPORATED.

(One Reel Each)

Victory Parade.
 Comedy Review.
 Danse Du Ventre.
 The Sweetest Story Ever Told.
 Gardens of Normandy. C; Vol. 49, P-625.
 A Day with John Burroughs. C-754.

PRODUCERS' SECURITY CORPORATION.

When Dawn Came. C-R, Vol. 49, P-360; R; Vol. 48, P-101.
 Diane of Star Hollow. R-880, C-47.

REELCRAFT PICTURES CORPORATION.

Aladdin.

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 Headwaiter's Heart (One Part).

Mirth Comedies.

Here He Is (Two Parts).
 Oh, Daddy (Two Parts).

Sun-Lite Comedies.

Baby! Baby! (Two Parts).

Francy.

In the Trenches.
 Golf.
 The Mechanic.
 The Teacher.
 The Janitor.
 The Plumber.

Paragon.

Goof.
 Lady Bug.
 Lure.
 Fowl Bird.
 Under Dog.
 Snip.

Bud and His Buddies.

Winning Winnie.
 Poor Fiddler.
 Red Hot Firemen.
 Cuba.
 Sour Gun Bosco.
 Nifty Jippers.

RADIO-SOUL FILMS.

You and I. R-310; C-R, Vol. 49, P-866.

SALIENT FILMS, INC.

The Shadow (Muriel Ostriche).

M. B. SCHLESINGER.

Things Men Do. R; Vol. 49, P-628.

SUNRISE PICTURE CORPORATION.

The Price of Silence (Peggy Hyland). Vol. 48, P-150; C-R, P-282.

TRI-STAR PICTURES COMPANY.

Dazzling Miss Davidson (Marjorie Rambeau).
 How a Woman Loves (Marjorie Rambeau).
 She Paid (Marjorie Rambeau).
 Mrs. Balfame (Nance O'Neil).

WESTERN PICTURES EXPLOITATION.

A Dangerous Pastime.
 That Something. R-758.

WILK AND WILK.

(Lee Kids Comedies.)

The Circus Imps.
 The Dixie Madcaps.

WISTARIA FILM COMPANY.

Forbidden Love (Six Reels). R-757; C-947.

WORLD FILM CORPORATION.

Whispering Shadows (Lucy Cotton).
 The Wakefield Case (Herbert Rawlinson). R-757.

PROJECTION

By F. H. RICHARDSON



To My Friends

Well, I'm down here in University Hospital in Philadelphia all bummed, battered and smeared up. This is about the first intelligent thing they have let me do for 10 days, but I'm worth a dozen dead men yet and will be back in my war paint in about a week.

On my way back from addressing the Society Motion Picture Engineers in Washington a chap in Philadelphia tried to run over Nancy Hanks the go-devil and the editor with an automobile and pretty well succeeded. Succeeded well enough that he put a crack in my dome four inches long.

I guess I'd better not say any more now, except that I want to express my deep appreciation of the many kindnesses that have been shown me by men of the industry both of New York and Philadelphia. In fact I would not say anything at all except that I want you to know why I am unable to reply to any letters at all.

I expect to take up my work, at least to some extent, a week from today and this is May 22nd.

F. H. RICHARDSON.

Still on the Map

J. C. Buckles, projectionist, Midland Circuit of Theatres, Kansas City, Missouri. says:

It has been many moons since I communicated with the department, hence thought it well to let you know I am still on the map.

You may remember the little cut that appeared in the projection department about a year ago entitled "After all." Well, I am one of them. It was from the Palace Theatre, Wichita, Kansas.

I am now with the Midland Circuit of Theatres, of which I have charge of the projection department. The Midland, the largest, is my headquarters.

The projection equipment is very complete for a house of its size. The only objectionable thing being the angle of projection which is 16 degrees and 45 minutes.

The projection room itself is 20 feet long, 11 feet deep and 10 feet high. The observation ports are 14x14 inches, with hoods extending out, covered with glass set in hinge frames. There are two openings in the ceiling,

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through our department, remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x7 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

The pictures are interesting and we are glad to have this kind of description of projection equipment. We believe that our readers like to actually see what sort of place the other fellow has in which to work.

We have perhaps had too little of this in the immediate past. Just now we would welcome a few good projection photographs.

Brother Buckles uses arc controllers that he made himself. They operate on the voltage principle.

Interesting Letter

A. S. Stone, Jr., San Francisco, California, writes very interestingly as follows:

My dear Professor Richardson: I take the liberty of using the title professor because, according to Webster, professor is a title of dignity applied to those who publicly teach a branch of learning, and certainly you are doing all of that in your endeavor to draw the negligent "operator" from the mire of ignorance and lead him along the road of knowledge to the higher plane of the professional.

I am a faithful student of the handbook, which I find to be a most excellent piece of work in every detail. I very much doubt if any projectionist could find a better investment for his money than the handbook, even if the book cost many times its present price.

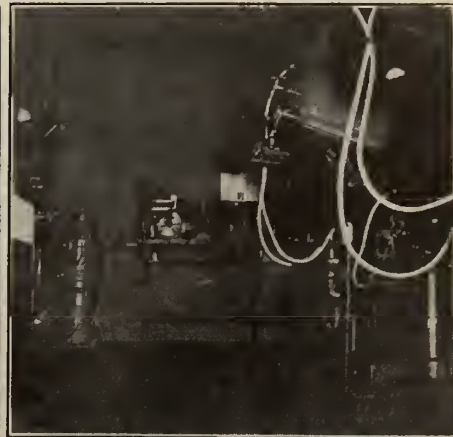
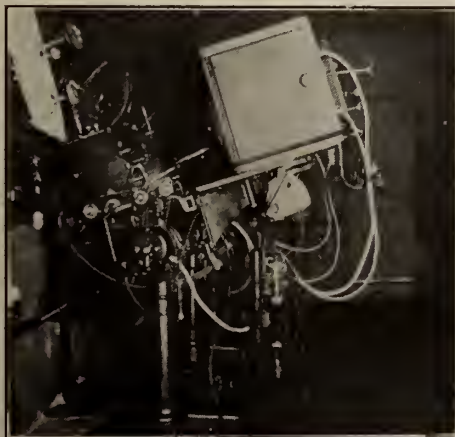
Have Been Watching

I have been watching with much interest the endless battle between the large town and the small town, and the inspector and the projectionist, each fighting desperately to lay the blame for mutilated film upon the other. Through all the turmoil the exchange review rooms seem to slip by entirely unnoticed. Why is this?

Some of these review rooms show almost as many reels in a day as the average theatre does in a week, and a great majority of them pre-releases at that. They are slaughter houses.

They should contain the finest equipment and the best of projectionists, because it is here that the new prints are run before they play the first run houses.

The average exchange review room in the West contains an equipment that would make a 1910 nickelodian manager blush with shame, but even if they did contain first class equipment how long would the equip-



PROJECTION ROOM OF J. C. BUCKLES

At left, arcs controlled by 150 ampere enclosed safety switches mounted on front wall. Centre, film cabinet, Fulco rewind, carbon containers. At right, double twenty-five ampere Hertner transverter

ment stay in that condition when anybody who ever twisted a crank, from manager to assistant janitor, is allowed to handle it.

If the average projectionist knew the true conditions existing in a great majority of the western exchange review rooms he would tie a hundred pound ball to his feet, jump off the nearest dock, with a last remark, "Oh, what's the use?"

Some day I may perhaps set forth some of my review room experiences. I wager they would make you so hot that you would feel cooled by a breeze from Hades.

A More Cheerful Subject

But to take up a more cheerful subject, did you ever try the following experiment for flicker reduction?

Take a piece of gelatine the same as is used for spotlight purpose, only of the thickest quality made. A light yellow shade is preferable. Cut it into a circle the same diameter as the diameter of your projector revolving shutter.

Next cut three pieces the same size and shape as the blades of your metal shutter and fasten them to the first circle in the same relative positions occupied by the blades of the metal shutter.

It may be necessary to add more than two thicknesses of the gelatine. Now mount the whole on a spindle and you have a gelatine shutter without any openings, the single thickness serving for the openings and the double or more thickness for the obscuring blades.

In operation the light and dark yellow will blend together, reducing the flicker caused by the great contrast set up by the old shutter. The light lost in the single thickness will be in some measure compensated for by the light which gets through the thick gelatine.

Such a shutter greatly reduces the eye strain caused by the dazzling light of plain black and white films. It could be made in any color, but yellow is most suitable. It is, of course, impossible to use tinted film with this shutter.

Frankly, neighbor Stone, I don't believe that your shutter has any special value in practice, for several reasons, one of which is quite sufficient, viz.: that it cannot be used with tinted film, and we have many tinted film scenes.

However, I have given the matter space because the idea is not without possible interest.

As to Review Rooms

As to the review rooms, from what I personally know of them I heartily agree with your remarks. I have myself seen a first run print shot through an exchange review room at the rate of six or seven minutes to a thousand feet of film, and that, too, with the tension shoes doing a shimmy dance and scratching the sprocket hole track from end to end with emulsion deposit.

It is only another item in the long, long list to justifiable indictments of film exchange practice. Some day it is to be hoped we will have exchanges which will handle their own films with at least some slight regard to their welfare.

As it is today the practice in the average film exchange is nothing more or less than a crime against common sense.

Directions to Follow

Ray Gagnon, Projectionist, Fall River, Mass., says:

In March 19 issue under the title "Wants Your Help," friends Bartel and Nugent ask certain information. I believe their troubles will disappear if they proceed according to the following directions. At least the screen result will improve to an extent I believe they will call good.

But before going into that I want to say that the projection department is like a body tonic, in that it improves our mental capacity with every issue.

As to Bartel and Nugent, let them use a .75 white A. C. cored carbon upper and 11/32 silver tip lower and have their greater angle as nearly as possible 55 degrees from the optical axis of the lens system.

Set the carbons as nearly exactly like the set shown in figure 126, page 300 of the

Projection Experience MOTION PICTURE HANDBOOK

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By F. H. RICHARDSON

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handbook, use a 6.5 focal length meniscus collector lens and 9.5-inch focal length bi-convex converging lens, the two set just as close together as possible without actual contact.

Place the center of the condenser combination just 17.25 inches from the projector aperture.

Why Bi-Convex Are Chosen

As I do not know the working distance and free opening of their projection lens I have chosen meniscus bi-convex rather than plano-convex since that will give a condition allowing the projection lens to pick up more light under a given free opening.

But above all, your projection lens must have an opening of at least 2.15 inches rather than of 2.4 inches. Of course, you will use under the conditions set forth 60 amperes D. C.

As to the position of aerial image you will find full information on page 469 of the handbook. My advice is to use a two-wing shutter and don't forget to adjust the same to the greatest possible efficiency allowable under your conditions.

This, I believe, will give you a good clear, evenly lighted screen and flickerless picture at average speed of projection. I shall be interested in hearing the comments of the editor on this.

Seems to Understand

Brother Gagnon seems to understand the principles involved.

I have not checked up his optical dope, but the way he has lined the thing up shows that he understands the cause of the unevenness of illumination which is due to the fact that the projection lens is not picking up the entire beam.

The only point I do not agree on is the use of the two-wing shutter, though this is somewhat tempered by the fact that since the camera speed now runs between 70 and 80 instead of the former 60, the corresponding higher projection speed enables one to use a two-wing shutter with direct current without flicker in most cases.

That is a thing I believe should now have the serious attention of projectionists. The 60 foot to the minute projection speed is prac-

tically a thing of the past. I would be glad to have the views of projectionists who have experimented in substituting the two-wing for the three-wing shutter with D. C., and what their success has been, but in order to make the data of value it will be necessary that we know the amperage, the lineup of the optical train clear through, the speed of projection and the kind of screen used.

Brother Gagnon's information to Brothers Bartel and Nugent is along the right lines. The trouble in their case is, as we have already said, that the light is not all entering the projection lens and judging by their screen result we would say that it lacks a great deal of all entering.

Projection Criticism

Recently I have received several letters from projectionists who have visited various points and sent in criticism of projection. I have not published these criticisms because in the past such publication has almost invariably led to an almost endless argument.

I do not for a moment believe that those making criticisms intended to be anything other than absolutely just and fair, but the fact remains that if their statements are disputed (as they almost invariably are) I am in no position to judge as to who is right and who is wrong.

I have therefore concluded that no good can come of publishing criticism other than those made by myself. This is not because I believe that I am any better qualified to criticize than many of those who have sent in criticisms, but by reason of the fact that when I make personal criticism I myself have seen what I have seen and am personally prepared to back up my statements.

In other words, nobody can come back with a denial and get away with it because I have myself seen and absolutely know whereof I speak.

I appreciate the friendliness of those who have sought to aid the work of the department by making criticisms, but for the foregoing reasons have decided that the publication of such letters is poor policy.

It just stirs up a row, with the editor left to hold the bag. I am placed in the position of allowing public criticism to be made without myself personally knowing it to be right or wrong, and if I allow space to one critic, I must in fairness allow it to others, which may open a road to what I am obliged to term just plain spite work.

This conclusion has been helped somewhat by one or two instances in which it has been pretty conclusively proven that men have actually criticized the work of their fellow projectionists and praised their own, signing a fictitious name to their letter.

Also in one or two instances men have sought to satisfy a personal grudge by criticism, though fortunately these instances never reached the stage of publication.

I very thoroughly believe that honest criticism is good for the profession, for the industry and for the individuals, but before any good can be accomplished two conditions must obtain, first, the criticism must be competent, and, second, it must be absolutely fair and honest.

This article is merely to advise you all of the reason why letters in criticism of projection are not receiving space in the department.

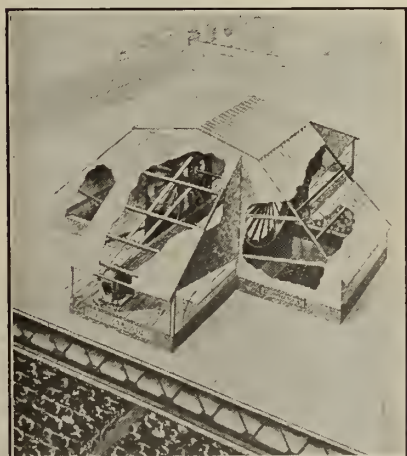
What Do You Know?

You have a projection room service 125 feet in length, No. 6 wires. The voltage at the main house switchboard, whence the circuit stars, is 110.

What will be the voltage at the projection room when you are using 60 amperes? KNOWLEDGE IS POWER!

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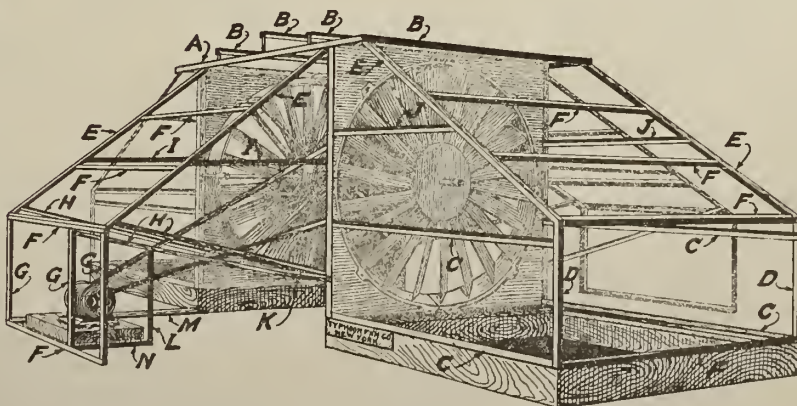


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TYPHOON equipment is standardized and all pieces are marked, lettered and numbered, which together with charts, instructions and diagrams furnished by us, enables you to install the equipment in a few days and thus get the full bene-



(Showing how pieces are marked for assembling.)

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Better Equipment

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How Mayer and Lederer of the Brooklyn Colonial Keep-Up-to-Date in Projection

ONE of the newest and handsomest theatres recently opened in Brooklyn, New York, the 2,500-seat Colonial, is owned by Herman Mayer and Otto Lederer, who have been associated with the motion picture industry for many years.

They started over twelve years ago in the smallest possible way, that is with the typical "299 seat" house of that period, and their present handsome structure is the direct successor of the little store which was the scene of their first efforts.

Messrs. Mayer and Lederer have owned more than one theatre in the period mentioned but have confined their efforts to motion picture presentation exclusively and all their houses have been in one locality. The section to which they have catered has a population composed of a prosperous middle-class public, living to a large extent in one and two family houses. The locality is well settled but not over-populated and within short walking distance of The Colonial there are quite a few other houses giving a wide range of moderate priced theatrical entertainment.

Within a short riding distance in the Borough of Brooklyn and a little further on in New York everything can be found by those seeking an evening's amusement. The Colonial does not lack competition.

Plenty of Competition

Messrs. Mayer and Lederer have, therefore, always confined themselves to a form of entertainment which audiences of a strictly neighborhood type would find so satisfactory they would come frequently and regularly. In building up a patronage of this nature they have depended upon motion pictures almost exclusively and make no pretense of furnishing entertainment that competes with the vaudeville houses. From their earliest days when the program was "One reel, one song" and out until the present time their policy has been almost unchanged.

Of course, The Colonial has a splendid orchestra today and is equipped with a twenty thousand dollar organ but these are really an auxiliary entertainment and The Colonial depends chiefly upon having a first class film program. With such reliance upon the film it is

natural that its owners should be particular about projection and in this they have been as persistently progressive as they have been consistently successful. Starting with Power's 5 they have successively purchased all the newer models of this make as they came on the market and today The Colonial is supplied with the very latest Power's 6B Improved Type "E."

Messrs. Mayer and Lederer do not believe that an exhibitor should wait for a projector to wear out, for with American motion picture machines that apparently takes a long time. They realize that the newer models have been placed on the market by the manufacturer in answer to the demands of progressive exhibitors and projectionists and that it is a wise plan for exhibitors to spend a little money from time to time for projection improvement.

It is true, of course, that sometimes the older models will serve very well for a long while and Messrs. Mayer and Lederer state that they are still using two Power's 6A machines in their airdome which adjoins The Colonial. But this is merely the exception that proves the rule and the rule otherwise for the last twelve years

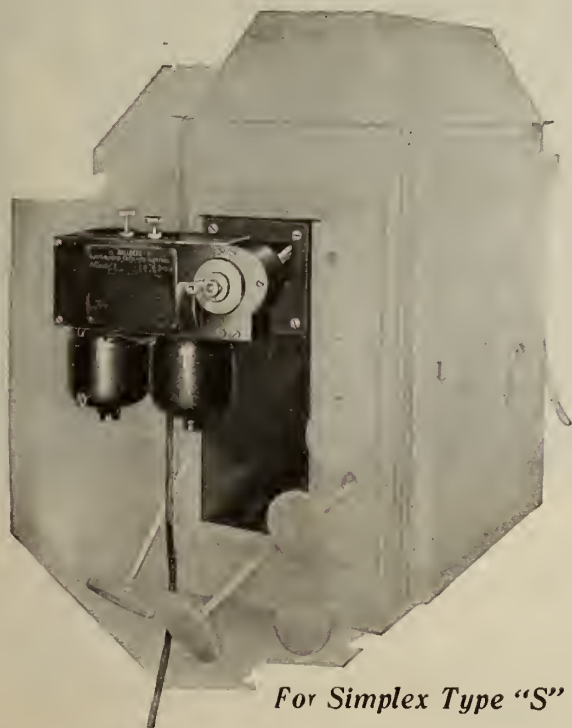


THE COLONIAL THEATRE, BROOKLYN, NEW YORK

The new 2,500-seat house of Mayer & Lederer, who started twelve years ago with a little "store show"

U-T-E **HALLBERG**

Continuous Feed Arc Controller



For Simplex Type "S"

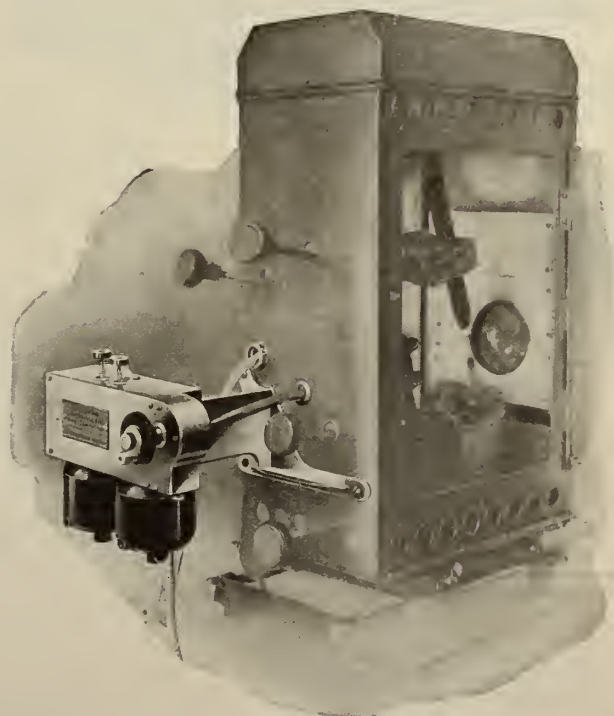
APPLICATION

The Hallberg can be built for any style and make of lamphouse; but, thus far, it has been standardized for U-T-E Proctor Automatic, Power's types "6-A," "6-B," and "E" and Simplex Types "B" and "S" Projectors. The controller can be used with any type, or make, of generator or rheostat.

SPECIFICATIONS

Stating make projector, style lamphouse, if Rheostat or Motor generator is used, and kind of current must accompany inquiries for prices. Send for Bulletin 203.

DO IT NOW!



For Powers 6-B

United Theatre Equipment Corp.

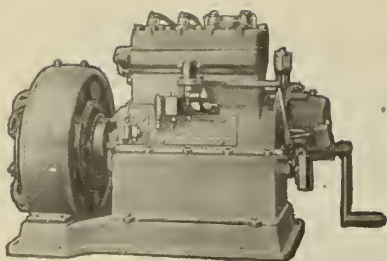
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THE COLONIAL'S PROJECTION ROOM

Showing its battery of Power's 6-B improved type E projectors with Chief Projectionist Widman and his assistant on the job

has been to purchase every new model of Power's as it came on the market.

The airdome operated by the owners of The Colonial is very substantially built with a cement floor and the seats fastened to this floor. It seats over eighteen hundred people and, with The Colonial adjoining nearly five thousand patrons may be accommodated.

Widman Started Ten Years Ago

Both members of the firm are still young men and Mr. Lederer has always taken an active interest in all activities of the motion picture industry. He was one of the original thirteen members of the Motion Picture Owners' Chamber of Commerce and is still today one of the most energetic and popular members of that organization. With so much dependence upon the film and so much interest in projectors it is natural that Messrs. Mayer and Lederer should also take a big interest in their projectionists. They refer with some satisfaction to the fact that William Widman, chief projectionist of The Colonial, started with them as a boy over ten years ago working around the house and received his first lessons in projection on the Power's 5.

Back of the success of such pioneer exhibitors is plenty of hard work, the policy of carefully catering to the tastes of the public of the section in which they are located and then improving their program and equipment as the times change and conditions permit. While it is true that most successful exhibitors carefully watch and improve their enter-

tainment it is not so true that all improve their projection equipment so carefully, and the policy of getting the new types of projectors is certainly one which should be followed by all.

Chain Stores for Chain Exhibitor

The valuable feature of chain store service was given a demonstration recently when the United Theatre Equipment Corporation, operating stores in thirteen of the leading cities, equipped the Four Horsemen producing companies with their projection equipment in the various cities, wherein they are exhibiting.

The Four Horsemen companies are exhibiting their film in a manner harmonizing with the class of this feature, inasmuch as only new projectors are used.

The United Theatre Equipment Corporation has supplied and installed Power's Projectors with Hallberg Speed Indicating device, so that the picture may be played in exact synchronism with the musical score. This is of the utmost importance on super-features, when all climaxes and intense actions are accentuated by the clash of cymbals and the blare of trumpets.

The projectionist is free to follow the music score in close detail, as the arc is automatically regulated by the Hallberg arc controller.

This is an example of modern equipment being applied to the highest class of projection.

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Install a Skinner Bros. Patented Direct-Fired Heater and it will keep every part of your theatre at an even, comfortable temperature—there will be no places too hot while others are too cold, no drafts, no complicated system of outside pipes or ducts.

Besides this, the Skinner Bros. Patented Direct-Fired Heater will constantly supply your theatre with fresh air, and force the bad impure air out through the regular ventilator openings in your building.

You know, of course, what the assurance of proper

heating and ventilating conditions mean to the people who patronize your theatre—naturally such a theatre is much preferred to one that is always full of cold or stuffy, impure air. Install a Skinner Bros. Patented Direct-Fired Heater and insure the conditions your patrons require.

Read the brief description of the heater at the top—then find out just what it will do for you. Remember if our system should fail to do exactly what we claim for it, it will become immediately returnable to the factory for full cash refund. Send the coupon today.

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Cleveland's New Allen Theatre

Has Three Power Projectors

THE new Allen theatre, situated in Playhouse Square, Cleveland, which opened April 1, has a total seating capacity of three thousand.

The house is one hundred and seventy-five feet long by seventy-five feet wide and being erected in the rear of the Selzer building, the entrance to the house is through the former structure.

The theatre is of brick and steel construction, and was designed by C. Howard Crane of Detroit.

The lobby measures twenty-five by ninety feet and leads into a domed rotunda. To the left of the rotunda is a general waiting room, decorated in purple and gold, and from this waiting room one enters the men's smoking room. To the right of the rotunda is a tea room and soda fountain.

Screen Visible From Tea Room

A feature of the house is that from both the waiting room or lounge and tea room the screen is visible.

Balconies overlook the marble floored rotunda, on which informal dancing will be given as a regular feature after both the afternoon and evening performances.

The theatre proper consists of the auditorium, a mezzanine and a balcony.

The ceiling of the theatre extends over into the stage set, and the orchestra is placed on the stage before the screen.

In the front of the balcony proper are the loges furnished with velour upholstered and cushioned seats.

Three Power Projectors

The projection room, which is one hundred and sixty-five feet distant from the screen, is

equipped with three Power 6 B, type E projectors, each with Fulco arc controls. A rewind bench, with Power's re-winds and two spotlights, are included in the equipment of the projection room, which is twelve feet wide, twenty feet long, and twelve feet high. Frank Denol is the chief projectionist, assisted by Jack Prendergast.

The exits of the house are fifty per cent. larger than required by law and these exits are numerous.

More Contracts for Newman

The contract for brass railings for the new Dalton Theatre, Pulaski, Va., has been awarded to the Newman Manufacturing Company, of Cincinnati. The contract was written for the Newman folks by the White Equipment Company, of Bristol, Tenn.

Other recent Newman contracts are as follows: Changeable signs for the Colonial Theatre, Richmond, Va.; brass poster frames for the Majestic Theatre, Asheville, N. C.; brass railing for the Windsor Theatre, Canton, Ohio; eight poster and four photo frames for the Casino Theatre, Greenville, S. C.; metal grilles for the Mecca Theatre, New Orleans, La.; velour lobby ropes for the Rosedale Theatre, Detroit, Mich.

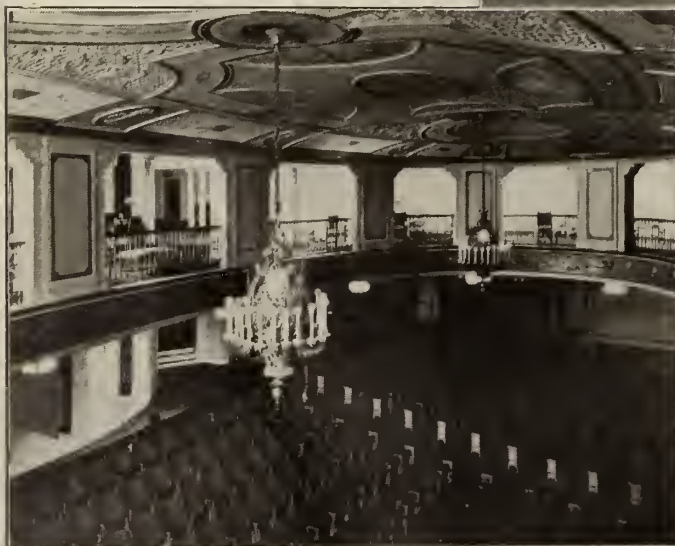
The Majestic and Casino Theatres are controlled by the Southern Enterprises, Inc.

New Company Incorporates

The Atlantic City Theatre Company, with registered offices at Maryland and Atlantic avenues, Atlantic City, has filed articles of incorporation with the secretary of state at Trenton. The concern is capitalized at \$125,000. The incorporators include John H. Earnshaw, Oliver T. Rogers, and William B. Moore, who is listed as statutory agent.

Gayety Now the Halsey

The Gayety, rechristened the Halsey Theatre, at Market and Halsey streets, was opened to the Newark public May 14. "Things Men Do" was the opening attraction. The house is now under the control of the Aseher Enterprises of New York.



THE ALLEN THEATRE OF CLEVELAND

Above, rotunda, looking into the tea room. Below, at left, rear section of the main floor and the mezzanine. At right, the main entrance and lobby

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New Three-in-One Washington House Will Cost One and a Half Million

MANY novel features, including a nursery where children may be checked and a smoking room for ladies, will mark the Washington, D. C. theatre which is to be erected next fall by the Cosmos Theatre Company, which now operates the Cosmos Theatre on Pennsylvania avenue between Ninth and Tenth streets.

The new house will be built on the northeast corner of Thirteenth and E streets, on a site which has already been purchased. The building, with the land, will cost approximately \$1,500,000, and will, it is promised, be one of the most pretentious showhouses in the South.

The building will include a vaudeville theatre, with one balcony, with a seating capacity of 2,800 persons, a small moving picture theatre, in which men will be permitted to smoke, and a roof garden theatre.

There will be no posts or columns to obstruct the view, the balcony being supported by a cantilever truss system. The proscenium opening will be nearly fifty feet wide. The decorations will be in the Adam period.

A new system of entrances and exits has been designed which will do away with the crowding of aisles at the end of the performance, direct egress to the street being provided through the center terrace of the lobby.

A Double Staircase

In the rear of the auditorium a double staircase of marble and bronze will lead to the mezzanine floor, on which will be a promenade lounge, retiring rooms, a smoking room for ladies, a telephone exchange and a library.

The balcony will be treated as a separate section, with its own retiring and smoking rooms and separate entrances. It will also be reached by three high speed elevators, and contain a nursery and play room which will be in charge of a trained nurse.

The roof garden will be reached by the elevators and will include a complete the-

atre equipped with a permanent setting of an Italian garden, the center panel of which will be removable, disclosing the motion picture screen.

The picture theatre will be reached by separate entrances and will be beneath the of the vaudeville house, this being made possible by the slope of the ground on which the building is to be erected. It will be reached by a small flight of steps leading down from the street level.

Heat, ventilation and light for the theatre will be supplied from a plant which will be housed in a building of its own, adjoining the theatre.

U. T. E. Reports Many Rebuilt Projector Sales

The Rebuilt Projector Department of the U. T. E. Corp. chain of stores reports an impetus to its spring business. Houses in all parts of the country are discarding obsolete machines and are putting in the wonderful values in rebuilt machines that come from the U. T. E. shops.

These machines are guaranteed with the same operating guarantee that is given with the new machines.

Among some of the recent purchasers of rebuilt equipment from the U. T. E. Corp. are the following:

Diamond Theatre, Lake Odessa, Mich.; A. T. Cope, Cope Lake, Mich.; H. Stickney & S. Doderer, Merrill, Mich.; Liberty Theatre, Lakeview, Mich.; Vandette Theatre, Pentwater, Mich.; Holland Bros., Plattsburg, New York; Kedemah Lodge, F. A. M., Cairo, New York; F. C. Adams, Millerton, New York; R. Smith, Blairtown, N. J.; Repass, Harries Company, Hartford, Conn.; C. A. Curry, Louisville, W. Va.; Box Theatre, Budon, Ill.; Norwine Amusement Company, Bonne Tena, Mo.; F. E. Weiss, Fort Dodge, Iowa; Liberty Theatre, Channing, Mich.; Amusement Supply Company, Chicago, Ill.; Colonial Theatre, Peterboro, N. H.; Ladds Theatre, Bristol, N. H.; Roderick Hall, Munson, Mass.; Star Theatre, Bristol, N. H.; S. & A. Theatre, Houston, Minn.; Delmar Theatre, Hancock, Minn.; P. W. Spencer, Manchester, Ohio.

St. Louis Capitol Is a Simplex House

The thousand-seat Capitol of St. Louis built and recently opened by the Skouras Bros., who control a chain of representative theatres throughout St. Louis, will be operated jointly by the Buena Company of St. Louis and the Skouras Bros., which companies have recently consolidated.

A feature of the house is its spacious and airy projection room, in which the best of projectionists would thoroughly enjoy working. It measures twelve feet in width by nine feet in depth by eight feet high and was completely equipped by the Erker Bros. Optical Co., distributors of the Simplex projector in Missouri.

Jos. Schuler and Gus Eisen are in charge of the projection room. Two motor driven type "S" Simplex Projectors provide the projection for this new theatre and with a throw of 125 feet upon a Minusa Screen, they project an 11 x 15 foot picture, with the greatest of clarity and precision.

The policy of the St. Louis Capitol is solely one of motion pictures with continuous performances from 10 A. M. to 11 P. M.

T. Myers has been selected as house manager.



THE ST. LOUIS CAPITOL
 A feature of which is the Simplexized projection room, equipped by Erker Bros. Optical Company

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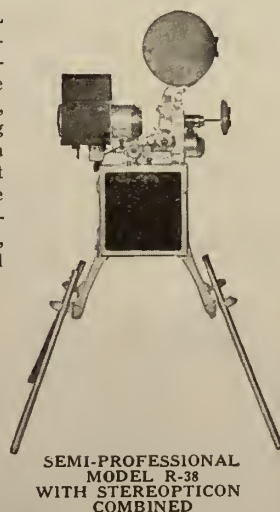
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Rivola in Oskaloosa, Town Under 10,000, Opens to Big Crowds at One Dollar Top

ALL the live wires are not in the electrical power cables, as for instance there's Oskaloosa, Iowa, which was credited with less than 10,000 population in 1918. A group of Oskaloosa business men got together, made up a jackpot of \$150,000 and built the new Rivola Theatre, a house declared to be the most elaborate in the state. They acquired an Associated First National franchise, arranged a knockout premiere and charged \$1 straight for each of the 700 seats in the house. Norma Talmadge in "The Passion Flower" was the dedicatory attraction, and the crowds were so great that the premiere recently was made a three-day civic celebration.

The Oskaloosa Herald got out a special edition to commemorate the event and carried, in addition to a detailed description of every feature of the new house and pictures of First National stars, a statement of policy by George Cruzon, managing director. This was a gem of commercial candor.

In his first sentence, Mr. Cruzon announced his "one dollar straight" plan for the first night, explaining the price was necessary because his program included a Spanish dancer in a prologue and the personal appearance of Juanita Thomas, an Iowa girl discovered by A. H. Blank, First National franchise holder of Des Moines, and now a promising screen personality. Further along, Mr. Cruzon announced his regular admission scale at 25 cents, loges 35 and children 10 cents, for matinees, with 5-cent lifts for evenings.

His Price Statement

"This scale of prices," he continued, "will be in effect at all times except when we advertise and actually show a super-special. The best productions will always be brought to the Rivola and when the management announces the program is a special, with prices raised 10 to 15 cents for a certain date, you will be sure of seeing something worthwhile."

The Rivola's seating arrangement apparently is modeled after the Strand, New York, with upholstered chairs on the lower floor inclined toward the stage, while the balcony is tiered. There is a handsome mezzanine lounge, with retiring rooms and a smoker, a lobby 40 by 12 feet, and grand staircases leading from the foyer. The building is of two stories, with a façade of Bedford brick, and the entire front outlined in lights. The ground floor is of Mosaic, the walls done in hand-made Florentine tile with a high base of ornamental marble. Battleship linoleum covers the seating section of the auditorium, while taupe velvet carpet runs the length of the aisles. Diffused lighting effects are employed in the auditorium, with huge colored medallions in the dome and lobby. A Typhoon ventilating and cooling system is used, and the projection booth a fireproof vault independent of the rest of the theatre, is Simplex-equipped. The screen is recessed twelve feet back of the apron and set in a permanent frame.

Co-operative Company Busy

The Co-Operative Amusement & Supply Co., of Springfield, Ill., reports much activity in the theatre supply line in its territory and states that, with almost no exceptions, all the picture houses, large and small, are enjoying a very good average business.

While most other lines of business are quiet at this time people seem to have taken on the habit of attending picture theatres and continue to patronize them, regardless of general conditions.

Among recent equipment installations have been a Minusa screen for the First Congregational Church of the capital city and at the same time a Power 6A, also a Minusa and 6A to L. L. Cunningham, Camp Point, Ill., a 6A at the Gaiety, Middletown,

Ill., and another at Scott & Mangold's Theatre, New Holland, Ill.

Advance purchase has been made for two late type 6B machines for the new Kerasotas house which is being remodeled at Springfield.

More than the usual amount of carbons, tickets and other accessories have been shipped.

Forest Hill Leased

Adolph and Benjamin Nussbaum, who operate a number of Newark theatres, have just taken over the Forest Hill Theatre, located at 675 to 683 Mount Prospect avenue, Newark, N. J. The lease is for a term of twenty-one years, with the total rental said to aggregate \$550,000. The lessees have already taken possession.

The house, which seats 1,200, was erected about two years ago. The owners of the property are the N. and R. Realty Company.

Grand Palace Enlarged

M. Feldman, owner of the Grand Palace Theatre, 305 Market street, Newark, has enlarged his theatre to 1,000 seating capacity. The Grand Palace is now one of the finest theatres on lower Market street. Mr. Feldman has just had erected a galvanized iron sign costing \$850, and has also installed an organ.

Wetmore Is Busy

B. O. Wetmore, 47 Winchester Street, Boston, says that business is good with him. He reports the recent outfitting of the Salisbury Beach Theatre, the Silver Lake Park Theatre, located near Woonsocket, and has just installed nine hundred seats for the Bass Point Theatre at Nahant.

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BUILDING OR RENOVATING a theatre? You need "Modern Theatre Construction," by E. B. Kin-silla, a book of good information as to what has been done and what should be done for appearance, comfort and safety in a theatre. \$3.00 postpaid. Chalmers Publishing Co., 516 Fifth Ave., New York, N. Y.

Picture Theatres Projected

FRESNO, CAL.—Film Art Productions Company has been organized with \$150,000 capital.

MARYSVILLE, CAL.—Frank & King plan to build an open-air auditorium at Fourth and G streets.

RICHMOND, CAL.—E. Peterson, San Francisco, has contract at \$74,940 to erect brick and concrete T. & D. Theatre.

SAN FRANCISCO, Cal.—Curran Theatre Company has been organized with \$500,000 capital.

DENVER, COL.—Denver Theatre & Amusement Co. has purchased site at 18th and Center streets for erection large moving picture theatre.

STAMFORD, CONN.—Vuono Construction Company, Bank Building, has contract to make alterations and build an addition to Strand Theatre at 71 Atlantic avenue, to cost \$75,000.

WILMINGTON, DEL.—United States Moving Pictures Corporation has been organized with \$2,000,000 capital to manufacture and distribute moving pictures.

WILMINGTON, DEL.—Allied Distributing Corporation has been organized with \$1,000,000 capital to manufacture and deal in moving pictures.

WILMINGTON, DEL.—Nashville Enterprises, Inc., has been organized with \$200,000 capital to conduct places of amusement.

MIAMI, FLA.—Leach-Lynch Corporation will erect theatre, with seating capacity of about 2,500. Address Harry Leach, manager.

CHICAGO, ILL.—H. Kenneth Franzheim, 127 North Dearborn street, is preparing plans for three-story brick, reinforced concrete and stone trim theatre and apartment building to be erected at northwest

THEATRES FOR SALE OR RENT

SPECIAL NEWS TO LARGE moving picture operators or to a man who has at least \$25,000 cash. For rent—One of the largest and most modern photoplay houses in the city of Buffalo. Seating and standing capacity upwards of 2,100. This theatre has a drawing from a population of at least 175,000. Practically without competition. Admission 15c and 25c. Our client is a man engaged in other business and he has no knowledge of how to conduct a high-class house and for that reason we will rent, upon long term lease, under very favorable conditions. If interested come to Buffalo at once. An opportunity like it may never appear again. Lewis' old-established photoplay house brokers in U. S. Established 1896. 580 Ellicott Square, Buffalo, N. Y.

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WANTED—Equipment for small laboratory, portable developing outfit for traveling use. State condition and price. Berry-Homer Co., 734 Sansom St., Philadelphia.

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FOR SALE—One Fort Wayne compensarc, two-lamp series, 50 ampere set, for use on single phase, 220 volt, 60 cycle. A. C. current, complete with switchboard, starting box. This set is practically new and lists for \$920. We quote subject to prior sale a special price of \$600. Set carries one year guarantee the same as a brand new set. Webster Electric Company, 719 9th St., N. W., Wash., D. C.

COMPLETE THEATRE EQUIPMENT should include "Picture Theatre Advertising," by E. W. Sargent, a book full of crowd-bringing advertising stunts, with full information on layouts, dummying up ads, etc. \$2.00 postpaid. Chalmers Publishing Co., 516 Fifth Ave., New York, N. Y.

OPERA CHAIRS from war camps, booths, machines and entire equipments furnished at half original cost. Write your requirement. J. P. Redington, Scranton, Pa.

corner Broadway and Lafayette street, to cost \$500,000.

***CHICAGO, ILL.**—National Theatre Company, 218 North Wells street, has plans by John Ebersson, 64 East Van Buren street, for theatre, to cost \$200,000.

EVANSTON, ILL.—H. Kenneth Franzheim, 127 North Dearborn street, Chicago, is preparing plans for three-story brick and reinforced concrete theatre and apartment building, 200 by 200 feet, to be erected on Davis street, to cost \$800,000.

JERSEYVILLE, ILL.—S. E. Pirtle plans to open new moving picture theatre about May 1.

MATTOON, ILL.—Theatre Company has plans by H. H. Temple, 304 Lincoln Building, Champaign, for one-story brick and stone-trim moving picture theatre, 140 by 32 feet, to cost \$40,000. Address R. A. Gabbert.

MARION, IA.—Garden Theatre has changed hands. New owners are A. I. Diebold and Leo Ford, of Cedar Rapids.

NEWTON, IA.—Samuel Aronwitz, Des Moines, has purchased Rialto Theatre for \$175,000 and taken possession.

RED OAK, IA.—Owen C. and Russell Hawkins, who have operated Scenic (moving picture) Theatre, have disposed of business to George L. Schwenneker.

HUTCHINSON, KANS.—A. M. Jones, Wichita, has leased Home Theatre.

WICHITA, KANS.—Orpheum Building Company, care W. A. Vincent, has plans by John Ebersson, Chicago, Ill., for seven-story brick, concrete and terra cotta office building, 50 by 140 feet, and three-story theatre, 90 by 140 feet, to be erected at First avenue and Lawrence street, to cost \$700,000. Theatre will have seating capacity of 2,000.

MIDDLESBORO, KY.—New theatre will

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be erected on site Manning Theatre, which was destroyed by fire, to cost \$80,000.

DETROIT.—Emil Baron, 3001 Hastings street, has plans by I. M. Lewis, 503 Congress Building, for two-story brick and stone-trim, semi-fireproof moving picture theatre, store and apartment building, 59 by 95 feet, to be erected at Livingston and Hastings streets, to cost \$50,000.

HANCOCK, MICH.—Vance Amusement Company has purchased Royal Theatre on Fifth street.

MT. PLEASANT, MICH.—T. J. Nackerman has taken over management Lyric Theatre.

VIRGINIA, MINN.—New Garrick Theatre erected by Ruben & Finkelstein, will open under management W. J. Rezac. House has seating capacity of about 900.

CARTHAGE, MO.—Casey-Turner Construction Company has contract to erect theatre for T. H. Slothower, to cost \$60,000.

ST. LOUIS.—Wellston Theatre Company, recently organized by Fred Robinson, William, John and Robert Smith, has purchased site for erection moving picture theatre, to cost \$65,000.

ST. LOUIS.—Sol and Nat Koplar will erect theatre and store building on Easton avenue, between Hodiament and Hamilton avenues, with seating capacity of 1,800.

ST. LOUIS.—M. J. Walsh has purchased site at Tower Grove and Manchester avenues for erection moving picture theatre, to cost \$80,000.

LINCOLN, NEB.—Christian Congregation, 17th and South streets, will erect church, to include auditorium, stage and moving picture equipment.

NEWARK, N. J.—Steinberg, Machat & Silverman have purchased Hill Theatre at 100 Springfield avenue.



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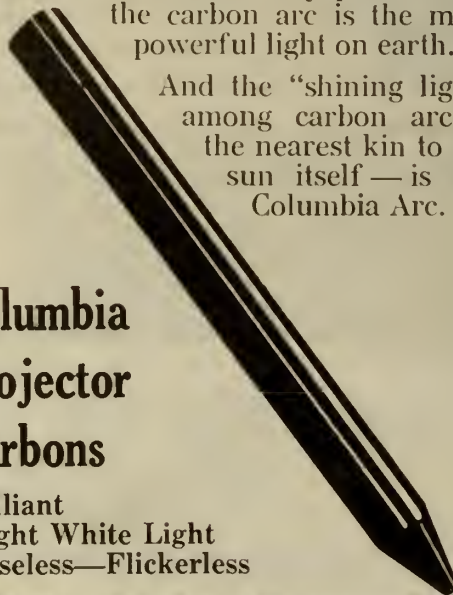
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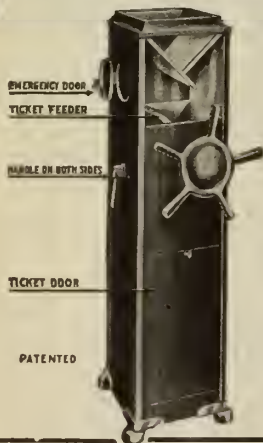
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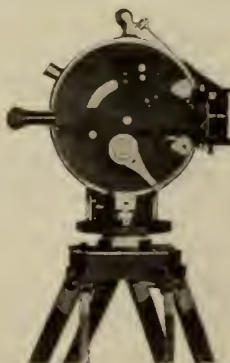
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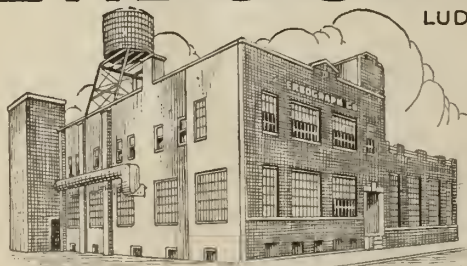


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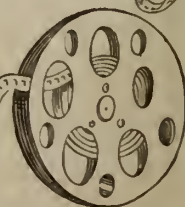
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Three

Just

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in the amazing adventures of
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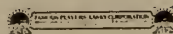
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**THE GREAT
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in the amazing adventures of
a scrappy young millionaire
involved in an intrigue of
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In a spectacular romance of
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full of color and action and
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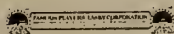
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JESSE L. LASKY PRESENTS
GLORIA SWANSON
in ELINOR GLYN'S
**"THE GREAT
MOMENT"**
*A Paramount
Picture*



To The Exhibitors of America:

IN considering the attack that is being made upon me and upon the Famous Players-Lasky Corporation, each exhibitor, I believe, should pass judgment upon the basis of his own experience with me and with the company I head. The exhibitor is interested particularly in his own case and I urge each of you—in the midst of this agitation based upon inaccuracies and exaggerations—to decide whether you have been fairly treated by me and by Famous Players-Lasky Corporation. I want you to judge whether my activities since I entered the motion picture business—first, as an exhibitor 18 years ago, and as a producer for 10 years—have made for greater prosperity for exhibitors and for the upbuilding of the industry.

Famous Players-Lasky Corporation entered the exhibiting field only after certain exhibitors entered the field of producing and distributing pictures and put forth an organized effort to take from us our stars and directors. The attack was focused upon us because we were the only company that had been so foresighted as to gather around us the stars and directors best equipped to furnish the public with the sort of entertainment it demanded. Our strength was built by years of genuine service to exhibitors and to the public.

Our stars and directors were told that the exhibitors controlled the best theatres and that therefore in order for the stars to get higher salaries the stars must join hands with them. Our distribution was threatened and there was no alternative but to acquire theatre interests in localities in which conditions beyond our control seemed to make it necessary in our best judgment to safeguard our business.

Only by a wide distribution of Paramount Pictures can we insure the revenue necessary to maintain the quality that exhibitors and the public demand. The prosperity of each exhibitor is linked with the producer. He must have a steady supply of good pictures. He must have a wide outlet for our product. Neither of us can succeed without the other and knowing this we have made every effort to cooperate with the exhibitor in order that he may prosper.

The attacks upon me are an effort to make the exhibitors believe that we are attempting to drive them out of business—that we do not value their good will. I want every thinking exhibitor to know that we are primarily a producing and distributing organization and our only thought is to please the exhibitor. Our exhibiting interests work to the advantage of exhibitors as a whole in that they widen our distribution in localities in which we otherwise would not be permitted to obtain a fair revenue for our

product. Thus, by wide distribution, we bring about an equalization of rental prices throughout the United States so that the smaller exhibitors will not be forced to bear more than their share.

The statement that I no longer control the policy of Famous Players-Lasky Corporation, and that I obey Wall Street is too ridiculous to make necessary a denial.

The policies of the organization are those laid down by me and every exhibitor who knows me must appreciate that I sanction only one way of dealing, and that is the way that is fair to both sides. I never have knowingly harassed nor embarrassed an exhibitor and I stand as I have stood for the last ten years, giving every support to the exhibitor in the knowledge that I head an organization of trained picture makers trying in every way they know how to aid the exhibitor to regain his prosperity.

I feel that it is deplorable that for selfish reasons men will work to tear apart an industry and to create dissension instead of building good-will between the component parts of our business: the exhibiting, the distributing and the producing branches. Now, of all times, too, we need a united force to fight the agitators who are attacking us from the outside.

It seems hardly necessary to state again the truth about the misstatements that have been made regarding the case of Mrs. Dodge. We had no interest with Mr. Black at the time this deal was first made, but when the question came up, Mr. Black was requested to make every effort to help Mrs. Dodge. After an unsuccessful attempt to come to a fair

understanding with Mrs. Dodge, Mr. Black turned the theatre back to its original owner, Mr. Emmons, who now controls the property. Mr. Black has absolutely no theatre interests in Morrisville, Vermont.

Our arrangement with Mr. Black in New England was made only after a certain group gained control of so many theatres in New England that we found ourselves in a very dangerous position and the security of our distribution was threatened. We joined with Mr. Black in order that the people of New England could see Paramount Pictures. We will welcome an investigation and the publication of the facts in the New England situation by any group of disinterested exhibitors.

Never before has there been such a feeling of good-will between Famous Players-Lasky Corporation and the exhibitors of the United States. Agitators, attempting to build themselves, are attacking us in an effort to destroy that good-will which, I feel, is an asset to the exhibitor as well as to ourselves. We must work together that our industry shall prosper.

Each exhibitor is interested in his own problem and no fair-minded exhibitor has ever found me anything but a friend to him when he has sought my aid in the solution of any of his difficulties.

I feel sure that the exhibitors of the United States will recognize as false these accusations, and will agree that Famous Players-Lasky Corporation is a good influence in the industry and not a foe to the exhibitors of America.

ADOLPH ZUKOR.

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ETHEL Clayton in "Sham"

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"Good clean entertainment that will please any audience. Always amusing." *Moving Picture World.*

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It was Henrietta Crosman's greatest stage success. Without question it is Ethel Clayton's greatest stage success.

The unusual cast includes Theodore Roberts, Clyde Fillmore, Walter Hiers, Sylvia Ashton. From the play by Elmer Harris and Geraldine Bonner. Scenario by Douglas Doty. Directed by Thomas Heffron.

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all the rest of
the country !*

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by Characters
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HERE IS DRAMA FOR YOU!

A big compelling melodrama of today—a spectacular production that will prove one of the strongest box-office attractions of the season.

"Carnival" offers remarkable opportunities to the energetic showman for exploitation, presentation and musical setting. We recommend it heartily as a picture that will appeal universally and that will respond splendidly to the efforts of the wide-awake house manager.

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A sale is now completed by which D. W. Griffith, Inc. obtains the exclusive film rights to Kate Claxton's famous play, "*The Two Orphans*".

It is recognized as one of the most popular plays of the last century.

Mr. Griffith intends to apply to it the same elaborate interpretation he did to Mrs. Parker's play "Way Down East".

By the conditions of this sale, *all other producers* can be restrained from distributing any film in which characters or episodes of "*The Two Orphans*" are included.

This was recently made a matter of court record in the U. S. District Court, 7th N. Y. District, in the case of *The Selig Polyscope Company* and *Kate E. Stephenson*, plaintiffs, vs *William Fox* and *The Fox Film Corporation*, defendants.

The production will be completed in about four months.

Lillian and Dorothy Gish and Joseph Schildkraut the famous European actor, will appear in this film as the central characters of the story.

D. W. GRIFFITH, INC.
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WILL MAKE THEM FORGET THE HEAT!

"Spectators give sigh of longing over wintry blasts on screen. Patrons are bound to like 'Snowblind,' if only for the fact that it contains large gobs of snow and wintry blasts."

N. Y. Herald.

"Excellent production and splendid story sure to please. If you want a good one, get this."

"Wid's Daily."



"The story is a powerfully dramatic one laid in the Canadian North-West, in which the snow-topped Canadian Rockies furnish an inspiring background of amazing scenic beauty. The powerful and intensely human character of the story makes this picture one of the truly arresting features of the year."

N. Y. Eve. Telegram.

Towering mountain peaks crowned with white—mile upon mile of banked-up snow—ice-encrusted pine-trees—Arctic winds whistling through the valley! "Snowblind" will cool your house and make your patrons happy—just as it did in the world's largest theatre last week. Book it now!

"For glistening snow-banks in the distance brought buzzes yesterday. One felt he would like to drop into one of them and roll about for a few minutes."

N. Y. World.

"'Snowblind,' like most of the Goldwyn productions, brings sturdy plot and splendid acting to the screen of the Capitol this week."

N. Y. American.

"Some heaven-sent inspiration must have influenced the Capitol Theatre in its choice of pictures for the current week. With the suffocating heat of yesterday threatening to wilt the audience, one could almost feel waves of frigid air drifting out from the screen as the reels of blizzards and snow-covered hills and valleys unrolled in 'Snowblind.'"

Eve. Mail.

**GOLDWYN PRESENTS
REGINALD BARKER'S PRODUCTION OF
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ADAPTED FROM THE FAMOUS NOVEL BY KATHARINE NEWLIN BURT
DIRECTED BY REGINALD BARKER
A GOLDWYN PICTURE**



MACK SENNETT'S COMEDIANS IN "HOME TALENT"

A five part comedy special combining satire with art and the grotesque with the most beautiful.

Cast includes Ben Turpin, Phyllis Haver, Charles Murray, James Finlayson, "Dot" Farley, Harriet Hammond, Kalla Pasha, Kathryn McGuire and Eddie Gribbon.

Roman Episode Photographed and
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*"If I were hanged on the highest hill
I know whose love would follow me still —"*

And as Rudyard Kipling's
verse has become immortaliz-
ed as a glowing tribute to
Motherhood, so will

Thomas H. Ince's
GREAT DRAMA
OF — TODAY
"MOTHER O' MINÉ"

be immortalized as a tribute to the
advanced art of the screen.

Adapted by C. Gardner Sullivan from
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The Filipino is ingenious in putting nature next to his requirements. He is a magician with the palm and banana trees. A dress and straw hat are the easiest things he makes, and as for booze, every palm is a little brewery.

PAHS AND PAPAS

Breaking into native New Zealand society requires courage. The Maoris make faces at new arrivals to frighten away possible enemies. Later, the girls may warm up a trifle and dance for you. If you join in, the Chief's warriors will make it unanimous.

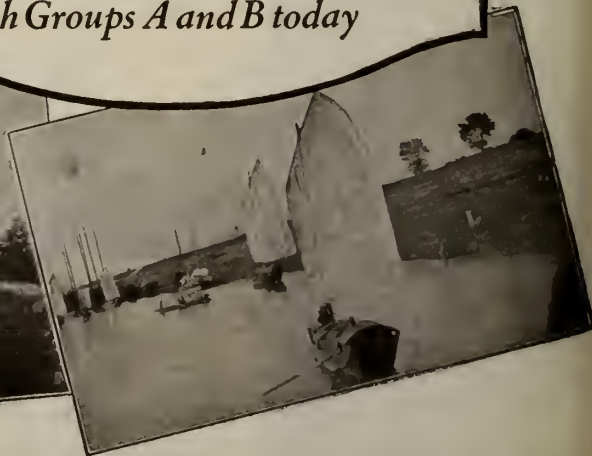
SWAT THE LANDLORD

Nothing new in the world. Take the landlord: the Chinese met him years ago in Canton, and moved to the river, where they have been living ever since. We found 200,000 people living this sea-gull life there.

SYRIA, LAND OF RELIGIOUS HATRED

Palestine, where all the creeds of the world have jostled each other for centuries. Easter time rioting between Russian pilgrims and Moslems at the conclusion of the Holy Flame ceremony, when furious Moslems charge to blow out the pilgrims' candles. One wick left lighted defeats their purposes.

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Group B Scenics cover Africa, India, Luzon—

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Too proud to work, many Brahmans beg. Religious fakirs deform themselves. One, self-blinded, has rolled halfway across India. One, starved helpless, moves a hand and arm unceasingly. Another holds a withered hand permanently aloft.

TOO MUCH OVERHEAD

China, where business men have no overhead but the blue sky. A river is laundry and power in one. Wheat kings thresh breakfast food where it grows. The shoemaker totes his own factory, and tinkers tink merrily without lease or landlord.

SOME MORE SAMOA

Over against the western skyline, in the stronghold of an ancient cannibal race. Nowadays, with Uncle Sam on the job, it is fairly easy to get an inside line on Samoa without letting Samoa get outside of you.

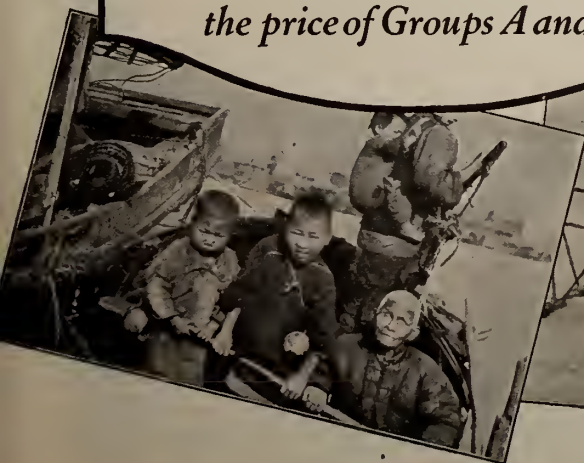
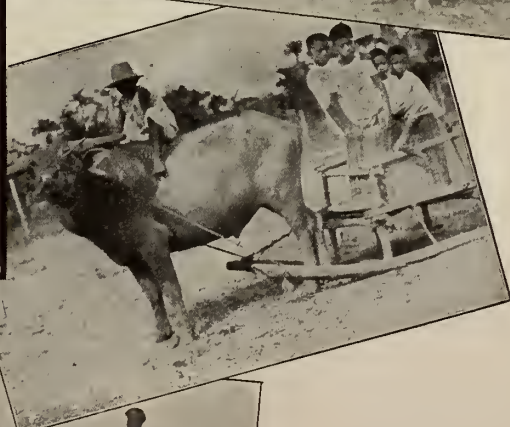
DREAMS COME TRUE

We used to class the Great Wall of China with Jack and the Beanstalk. But in Mongolia we saw for ourselves that after 2000 years the wall is still 1400 miles long, 20 feet thick, and 20 feet high. We measured it—(some of it).

PIGS AND KAVA

A week-end on the cannibal isles where, in the good old days, "taking pot-luck" had a different meaning than it does today. Visitors took their lives in their hands—every stranger was so much prospective soup meat.

*Ask your local exchange for
the price of Groups A and B*





Those initials as a part of a signature are on more than 200,000 motion picture exhibitor contracts in the theatre safes or filing cabinets of the United States.

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During this time those initials have represented an agent or officer of other companies. From now on, they represent a principal, not an agent. There is nothing new in saying that they represent a *principle*. They *always have* represented *the principle of commercial honor*.

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in
*The Butterfly
Girl*

with
King Baggott and Fritzi Brunette

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Distributors

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Marjorie Daw
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**The Butterfly
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Do you want a picture full of Life, Girlhood,
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Do you want Love, and Youth, and Laughter,
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ROBERTSON-COLE

Presents

SESSUE HAYAKAWA

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“BLACK ROSES”

BY E. RICHARD SCHAYER

The possessor of the secret for growing Black Roses was a simple gardener—to all appearances.

When

They “pulled” the old badger game on him, only to find that he was a very different man than they expected. Sessue Hayakawa in a great and new drama supported by such favorites as Tsuru Aoki and Myrtle Stedman.

The Flower of Dreadful Beauty

HE IS HERE!

PHILO GUBB



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Disguise!"

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Who Has Become Nationally Famous

To The Millions Of Readers Of The

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Is Making His Debut On The Screen In The

First Of Mr. Butler's Narratives---

"THE HOUND OF THE TANKERVILLES"

The "Philo Gubb" Series Will Present Two Reel

Satirical Farce-Comedies Built On

IMMACULATELY CLEAN, WHOLESOME,

INTELLIGENT FUN

One Of The Greatest Casts Of Comedy

Stars Ever Assembled Includes

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Myrtle Reed's millions of devoted readers are a provable quantity—

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Your local booksellers will tell you that there is always a steady demand for her books—and especially for "Lavender and Old Lace"—

And those things that assure the attendance of the regular motion picture patrons—in addition to bringing in the millions of readers of Myrtle Reed's books, is to be found in this wonderful production of which the Exhibitors Trade Review say is "*one of the sweetest and cleanest stories that has been filmed for some time.*"



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From the great story by **MYRTLE REED**

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The "MAN OF THE FOREST"

A massive tale of love and adventure,
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Robert McKim - Claire Adams -
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No trade paper would take the chance of giving such advice unless they were absolutely sure of their stand. Wid's knows that exhibitors will make money with a Zane Grey Picture—

First it was "DESERT GOLD" a picture that has been breaking records all over the country—next came "RIDERS OF THE DAWN" another big success—then "THE U. P. TRAIL" the greatest record breaker of them all—NOW COMES "THE MAN OF THE FOREST" which promises to beat all previous marks set by any Zane Grey production.

It's the biggest box-office attraction on the market today.



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*You Certainly Want the Greatest Quick-Action Comedy Features
Ever Produced—What a Screaming Farce Is to the Stage a
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JIMMY CALLAHAN

AND HIS TALENTED COMEDY COMPANY WITH
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HAVE JUST COMPLETED THREE OF HIS SERIES OF 26 TWO-REELERS

ALL SHOOT LAUGHS LIKE A RAPID-FIRE GUN

WHERE ONE IS PLAYED ALL THE OTHERS WILL SURELY FOLLOW

FOR IMMEDIATE RELEASE

“JIMMY’S LAST NIGHT OUT”

ROBERT W. PRIEST, Pres.
The Film Market, Inc.

E. S. Walker, Orpheum Theatre, Sault Ste. Marie, Ontario. I feel protected against cut-throat competition since buying a First National franchise. THAT'S ANOTHER REASON WHY



There'll be a Franchise everywhere

A Picture With Big Audience Appeal!



Because

There is a talented and popular star.

There is a strong supporting cast.

There is an unusual story of the queer pranks fate plays on a girl.

There is an unique marriage angle—two strange loves.

There is a child that will tug at women's heart strings.

There is a wealth of wonderful scenery from the snow clad barrens in the Arctics to the tropical beauty of the East.

There is a lavishness in production that gives the picture distinction.

In star, story and scenery, it is just what they want.

Speaking of Louis B. Mayer's presentation of the inimitable star

ANITA STEWART

IN

"Playthings of Destiny"

By Jane Murfin and Larry Trimble.

Directed by Edwin Carewe.

Scenario by Anthony Paul Kelly.

A First National Attraction.



Made by the Anita Stewart Productions, Inc.

Charles Brill, The Norka, Akron, Ohio—"I consider
First National Pictures the best on the market to-day."
THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

Critics Call It Her Best Picture!

STAR IS INIMITABLE

"Miss Clark is inimitable in the amusing farce, an unusually funny story, even funnier on the film than in the 'speakies.' She injects her own charm and personality and makes the most of the best opportunities she has ever had."—*New York Telegram*.

ALLURING—FASCINATING

"The star is charming. She retains the inimitable graces so distinctly hers. She is pretty, alluring and fascinating. The picture is entertaining and welcome."—*New York American*.

PETITE AND ROGUISH

"Great personal charm. She is her petite and roguish self."
—*New York Post*.

A PLEASING ROMANCE

"A pleasure to those who like romance. Miss Clark has great personal charm."—*New York Mail*.

A BIG SUCCESS

"All the elements of success. The plot is there and Miss Clark is adorable, and one of the cleverest comediennes on the screen. Her wave of popularity is a permanent one."
—*New York Tribune*.

CLEVER COMEDY

"A bright comedy."
—*New York Times*.

ENTERTAINING—AMUSING

"Entertaining, amusing, enabling Miss Clark to play in the high-spirited style in which she excels. She is the feminine Sentimental Tommy of the screen."—*New York Herald*.

Marguerite Clark
Productions, Inc.

presents

MARGUERITE CLARK

in the recent stage success
by Adelaide Matthews and
Martha M. Stanley, as produced by Adolph Klauber.

Scrambled Wives

Directed by
Edward H. Griffith

Supervised by
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A First National Attraction

Foreign Representative:
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WORTHY OF ALL PRAISE

"Interesting and worthy of all the praise it received. A film play far better than the usual ones seen on Broadway and reaches the hearts of those who see it. She is her same cute self."—*New York Evening World*.

DELIGHTFUL—AMUSING

"She is always at her inimitable best in farce, and is stimulating in the way she bounces back to the screen. Amusing and delightful."
—*New York Sun*.

A GAY MOVIE

"As gay and well mannered movie as you may hope to see."
—*New York News*.

BETTER THAN ON STAGE

"Better on the screen than the stage. Miss Clark is fascinating and entirely delightful. She plays with boundless fun. She makes the picture joyous, naive, clever. She is pretty and spontaneous."
—*New York Morning Telegraph*.

A TOP FAVORITE

"A clever love comedy and an enticing vehicle. Miss Clark is a top favorite and tickled her audiences extremely. She is peppy and injects zip into the comedy—in the first rank of screen artists."
—*Brooklyn Daily Times*.

LIKED BY ALL

"Enshrines herself again in the hearts of many admirers. Her absence made the heart grow fonder."
—*Brooklyn Standard Union*.

IT'S CLEVER

"A prime favorite in a clever comedy."—*Brooklyn Citizen*.

The Whole Country Is Talking 'FIGHT'!

The great Dempsey-Carpentier world championship battle is near!

The newspapers are full of it! The men are talking fight, thinking fight, dreaming fight!

And every woman is eager to know what a fight is like!

Just now, we're a nation of fight-fans — everything is fight—fight—fight!

Here's the best fight picture ever screened!

Grab it while it's hot! NOW is the time!

Arthur S. Kane's
presentation of

CHARLES RAY

in

"Scrap Iron"

Adapted from Charles E. Van Loan's Saturday Evening Post story, by Finis Fox.

Produced by Charles Ray Productions, Inc.—Photographed by Charles Rizard
—Directed by Charles Ray.



A First National
Attraction

It's a Knock-Out!

ARTHUR JAMES
Editor-in-Chief

MOVING PICTURE *World*



JUNE 11
1921

Swelling of the Salary

THAT MAN," said the onlooker as he indicated a leading man driving by in his brand new limousine, "that man is paid \$1,500 a week and he is working most of the time."

"But he isn't a star, how is it possible that they value his services at \$1,500 a week? Who pays for it? Why is it?"

"Well, he manages to get that kind of contracts and the charge, of course, goes against the production. Why it is, I can't and nobody else can tell."

This is an exact reproduction of a conversation between two men who exhibit moving pictures. In the group was a man who produces moving pictures. When they had finished he spoke up:

"Swollen salaries are no more pleasant to us than to anyone else. They can be put down I suppose to competition, or at least to the ability of that leading man, and others who draw down nearly as much, to convince casting executives that they are indispensable. We wish we knew a way out. We don't want to have our costs any higher than we can help. It harms us because we are regarded as burglars for charging the prices we are forced to charge in order to get out with a profit."

In looking over the leading men of our screen the array does not present to us one man whose box office drawing power would justify the payment of a \$1,500 weekly wage. If the market price has reached that figure for top notchers, so called, then the salary market is unhealthy. It is suffering from elephantiasis, a condition of abnormal growth of one branch which the doctors tell us is a condition disastrous to the whole body.

We suggest no combination in restraint of salaries, but certainly producers should be business men and business men can agree, either separately or together, that salaries of that size are one of the great causes of high production cost. We suggest no minimum except that it be a fair and decent remuneration. Figures above that are at the risk of the man who pays them. If the larger companies would set the pace all others would follow.

There should be a reduction of the swollen salary, and if this reduction is made a big step will have been taken toward hard headed business operation. Why a leading man should receive a higher salary than the President of the United States, when the leading man is not a box office attraction that actually brings revenue into the box office, is more than many minds in the industry can appreciate.

In their actor days on the stage it didn't happen, and their beauty has not increased in the meantime. A new crop of leading men could be secured if those now overpaid should desire to strike over a reduction in salary.

It is among the possibilities that the public might feel relieved at seeing fresher and finer faces, for the money lines are beginning to seam their brows.

Arthur James

N. A. M. P. I. and City Officials Discuss Fire Regulations Inimical to Industry

SEVERAL important conferences have recently been held between the Fire Prevention Committee of the National Association of the Motion Picture Industry and officials of the New York City Fire Department in an endeavor to bring about important modifications in a proposed ordinance now pending before the Board of Aldermen.

At the most recent of these conferences, held on Wednesday, May 25, in the office of Acting Chief Thomas J. Hayes of the Fire Prevention Bureau, it was decided that a committee of Fire Department officials will make a careful physical inspection of film exchanges, laboratories and studios, accompanied by members of the Fire Prevention Committee of the National Association. The members of the Fire Prevention Committee of the Association who attended the meeting on Wednesday were H. A. Goetz, of the Erbo-graph Laboratories; Saul E. Rogers of Fox Film Corporation; A. C. Keogh, Frank Meyers and F. Phitzner of the Famous Players-Lasky Corporation, and James Sands of the Craftsman Laboratories.

Certain tests will probably be made to substantiate the argument of the film company representatives that the existing fire prevention regulations are, with few exceptions, entirely adequate for the protection of life and property.

Three Divisions Suggested

At Wednesday's conference, several concrete suggestions as to modifications were made by the Fire Prevention Committee. Acting as spokesman for the committee, Saul E. Rogers suggested that the proposed ordinance be subdivided into three divisions; one pertaining to fire regulations in laboratories; another to studios and a third to exchanges, and that the proposed ordinance itself be rewritten in language that is easily understandable. The Fire Department officials heartily concurred to this suggestion. No objection is raised by the studio men to the proposed ordinance with the exception of that part which restricts to 10,000 feet the exposed film in the assembling and cutting rooms.

Objection was also raised to the proposed vertical asbestos partitions in vault racks which are required under the pending ordinance. This, said Mr. Rogers, would mean that every vault rack in New York would be rendered worthless.

In the laboratories, the proposed ordinance requires that the projection machines must be enclosed in a booth. It was pointed out to the Fire Department officials that any such requirement would merely increase the danger to operatives and it was recommended that this provision in the ordinance be abolished in so much as incandescent lamps only, are used in the laboratories' projection machines, that arc lamps are never used and that

inspection rooms, where the projection machines are used, are completely fire-proof with self-closing doors.

Still another objectionable clause in the ordinance was the method of heating vaults in laboratories. The ordinance seeks to supplant steam heating by the installation of a hot water system with thermostat control which will keep the temperature below fifty degrees, Fahrenheit. This objection has been taken under advisement by the department officials.

Mr. Rogers argued also that the requirement in the proposed ordinance that all film cans be lined with asbestos or fiberoid is unnecessary from the standpoint of fire prevention, as the present cans comply with the existing safety regulations.

The most important objection raised by the Committee to the proposed restrictions on exchanges, was against the requirement that the amount of exposed film be limited to 10,000 feet. Mr.

Rogers suggested that this provision be amended to allow one reel of exposed film each to any number of examiners up to fifteen, and that all excess reels in the examining room be confined in containers.

Kansas Sunday Schools to Censor Temporarily

According to a report from Topeka, Kans., Governor Allen has asked every Sunday school in the state to name a committee to act as moving picture censors for the state for a short time. The governor wishes to determine the faults of the censorship at the present time. He has asked that the Sunday schools name a committee of persons who like pictures and will attend the shows regularly.

The governor has received many letters in which the censorship is attacked. The committees of the Sunday schools must name the picture and point out just what scenes they believe are wrong. Many Sunday school officials have notified the governor that they will follow his suggestions.

Hayes Denies Existence of Any Group in Buffalo to Regulate Film Prices

THERE is no combination of theatres in Buffalo to regulate prices of films," said Walter Hayes of the Mark-Strand interests in commenting on a published story which declared that a number of local theatres had gotten together and formed a combination in order to combat Marcus Loew, who will open a new theatre in Buffalo in September.

"There is a weekly gathering of owners and managers of a few theatres in Buffalo held for the purpose of discussing matters pertaining to betterment of the theatres, booking films in proper sequence, eliminating objectionable films from the screens and protecting the managers from unfair tactics often employed in the trade as well as violation of contracts," continued Mr. Hayes. "Before these weekly meetings were held the houses represented were all mixed up in their bookings. Now they all get their dates at one time.

Alleges Spite Work

"Malicious rumors have been spread in the trade by the local representative of one of the large film companies respecting this gathering of a few theatrical interests, to the effect that a booking combination was being formed to dictate terms and conditions to the producers. The reason for the spread of this propaganda on the part of the individual referred to was because he was unable to sell approximately fifty pictures to the leading suburban houses. Over 50 per cent. of the pictures were of a very inferior quality and they were offered at 100 to 200 per cent. more than their value."

Harold B. Franklin, managing director

of the Shea picture houses, in commenting on the part of the story which declared that the Shea interests were involved in the combination said: "The Shea Amusement Company is not in any way associated in any booking combine. Our relations with Marcus Loew and Metro are very friendly. The proof of which is that the Shea theatres are the home of Metro attractions."

To Do Individual Business

The exchange managers of Buffalo feel, however, that there is some kind of a booking combination in the city and the subject has been discussed at two meetings. As a result it has been decided to do business in the future on an individual basis only. The exchanges will not do business in the future with any combination not controlled by the same capital.

Harry Buxbaum of Paramount was in Buffalo, Tuesday, May 31 to address a meeting of the F. I. L. M. Club of Buffalo on the combination proposition. The alleged combination is called by some exchange men the "Coco Cola Circuit."

The meeting referred to by Mr. Hayes is held in the local Mark-Strand offices every Monday and is attended by Arthur L. Skinner of the Victoria, a Mark-Strand house; Bruce Fowler of the Elmwood, Art Amm of Shea's North Park, J. H. Michael of the Regent, E. O. Weinberg of the Strand, Mr. Hayes and at times Mr. Franklin. Not over five or six houses are ever represented. It is understood that Harry Marsey of General Theatres was in attendance at the meeting at times, but that he has now withdrawn.

Senator Walker Insists We Are in Danger of Trustification

*Wades Into Famous Players-Lasky and the National Association
Among Others in Speech*

STATE SENATOR JAMES J. WALKER, attorney for the M. P. T. O. of A., took his battle axe in hand at a luncheon given in his honor at the Hotel Astor, on Wednesday, June 1, and swung the weapon right and left. Senator Walker announced with great vigor that the moving picture business was facing "trustification." He asserted that "powerful interests" were prevailing on western banks to refuse loans to independent producers, that Famous Players-Lasky Corporation was seizing theatres wherever possible, that Mr. Adolph Zukor controlled five of the eight directors of the First National (First National, by the way, has eleven directors), and that what was necessary to solve all problems of the business was a one hundred per cent. exhibitors' organization and an independent organization of producers and directors with an assured market for their product.

Senator Walker laid most of the blame for the evils of the industry at the door of the National Association, and made the very interesting assertion that censorship in the State of New York was due to the mishandling of the situation by the National Association.

The luncheon was a welcome home luncheon to the Senator, given by the New York Branch of the Theatre Owners, to celebrate his return from a 7,000 mile tour of the country.

Something more than two hundred exhibitors and a number of other representatives of the industry were present. Senator Walker, who is properly described as one of the most skilled orators attached to the moving picture industry, was frequently applauded as he made his attacks with his usual enthusiasm.

He outlined his own detailed history of the recent censorship fight at Albany and told of the dangers to the exhibitor and general public should the screen become controlled by unscrupulous politicians. But the salient point of his speech was the resumption of the attack on the big film companies in general and the Famous Players-Lasky Corporation in particular.

The speaker modestly asserted that he took no pleasure in having to tell what he considered was the truth of the matter, but that as others had seen fit to start the washing of linen in public he considered it time to tell what he found to be the case. He reiterated his dislike of having to tell the disagreeable facts frequently throughout his ninety minute speech.

The attorney waxed most eloquent when he arrived at that part of his remarks in which he said New York and the metropolitan district seemed to him to be the only portion of the country that was not waking up to the fact that the motion picture industry was ripe and becoming riper for trustification. He said the local exhibitors evidently did not realize the impending danger and that the coast territory especially was daily and hourly becoming more convinced that trustification was in progress, working

slowly and surely unless something could be done immediately.

He then became specific, giving what he considered to be illustrations of the tactics of those who are working for this trustification. He generalized at first and then brought in the name of the Famous Players-Lasky Corporation as the chief offenders. He claimed to have incontrovertible proof that "certain influences" had dictated to the banks out on the coast to throttle the independent producer as a class by either persuading the banks or in some cases forbidding them to lend money to the independent producers to continue production. He recited a specific incident where a producer, unnamed, had just completed a production that was close to a masterpiece and an undeniable box office success. This man wished to start another picture immediately and needed cash. He went to his bank to borrow it, having received co-operation heretofore. The producer was curtly refused the money and given no reasons. He was told the reasons were secret. The Senator insisted this was but one instance illustrating what was happening every day. He said, then, that the banks were being shown by the big film interests that the independent producers would have no outlet for their productions no matter

how good. The necessary money lenders were being convinced that the big interests had complete control of the theaters, said Walker.

The attorney then went into the details of how this was becoming so and the tactics employed by those producers who wished to grip by the throat the exhibition end of the industry as well as the production. He outlined numerous instances of the manner in which exhibitors were having their theatres coming into control by the "big interests" or being put out of business entirely. Of these he said he could secure affidavits from various men to substantiate the stories he told, punctuating his recital with his displeasure at his having to tell these what he considered truths.

The most graphically described was that of a small town in the southwest where an exhibitor had shown year after year Famous Players-Lasky pictures on a forty-six per year contract. This exhibitor was recently handed a contract for the ensuing months that contained absolutely prohibitive rental prices. The showman objected to the high tariff saying that he would lose considerable money.

Refused to Sign Contract

He did not sign the contract and then shortly after there appeared a half page advertisement in the local papers outlining the many advantages of the city but that it was really behind the times because the local exhibitor would not book Famous Players-Lasky pictures. The attorney said the corporation then went to the local butcher, baker and candle stick maker, or anyone that might have some money to invest and told them the corporation would like to control a first class theatre in the town where the population could see the best pictures made.

Attorney Walker outlined still more cases and told at length of how exhibitors were turning over a half interest in their theatres to the big interests to save themselves from utter destruction. He said the method followed a course that began with a visit from some producing corporation's representative, who stated that his organization would like to purchase a half interest in the house. If the exhibitor refused to consider the proposition, the attorney said, the representative then told the exhibitor he would not get film service from his company. Should the exhibitor agree to selling a half of his business the representative would then offer to present three notes for the amount of the sale, payable at three or four

month intervals. The Senator said if the exhibitor called attention to the fact that this was using his money coming through the box office to buy his own business from him, the representative said if he wanted to look at it that way it was probably true. And in a great many instances the exhibitor, he alleged, agreed to the procedure to save himself from being put out of business altogether. He reiterated that the threat was held over the exhibitor's head that if he did not get the particular company's pictures the man next door would show them willingly, and if he did not the producers would build a theatre between them. Among the many other specifically described instances of "theatre grabbing," Attorney Walker rehearsed his version of the now famous Mrs. Dodge case.

Toward the close of his address, the speaker waxed even more eloquent again in pointing out that the throttling of independent producers and the gaining of theatre control had started and was progressing with an increased and dangerous rapidity and that if something was not done immediately and with united strength the industry would all of a sudden find itself trustified. And trustification, he said, meant disaster to the general run of exhibitors.

Solution Offered

Mr. Walker offered as solution the formation of two strong associations, one including the producers and the other formed of exhibitors, adapting parts of a suggestion outlined in last week's issue of Moving Picture World. He said if two such organizations were formed one could guarantee the other an outlet for respective commodities. The exhibitors could guarantee playing days to the producers and the producers could guarantee a steady stream of productions. Both

organizations would have to be 100 per cent. to be effective, however.

When the attorney touched on censorship he placed the blame unequivocally on the tactics of the National Association of the Motion Picture Industry in the fight at Albany. Throughout his recital of the history of the consideration, introduction and finally passage of the Lusk-Clayton bill in the last legislature, he illuminated his remarks with what he said were proofs that the method employed by the N. A. M. P. I. was disastrous. He said that nothing aggravated him so much as the cry for co-operation when it was this co-operation that was deadly to the cause, because, he said, he and the other interested persons were constantly informed that everything was all right and that the bill did not have a chance of passing or, perhaps, introduction. This co-operation, he asserted, made the representatives of the exhibitors lay down in their efforts just when fighting was most necessary. The attorney claimed the cry for co-operation was empty and fictitious.

He said the compromise procedure of the N. A. M. P. I. was disastrous. He quoted a telegram he had seen that suggested as a temporary solution of censorship the elimination of the pre-viewing of pictures by a censorship board and that the productions were to be exhibited in the theatres as they are now and if three citizens addressed complaints to officials the exhibitor was to be penalized for showing the picture.

The speakers' table at the luncheon included besides Senator Walker, Sydney Cohen, president of the M. P. T. O. A.; William Brandt, president of the T. O. C. C.; Charles O'Reilly, president of the New York branch of the M. P. T. O. A.; Henry Landau; Lew Blumenthal; Ed Fay, president of the Rhode Island Exhibitors' Association; John S. Evans, president of the Pennsylvania M. P. T. O. A.; John T. Collins, president of the New Jersey branch of M. P. T. O. A.; John Manheimer, and Joseph A. Warren.

The guest of honor and his party were a half-hour tardy in arriving. The elevator which they selected to use to the eighth floor dining hall refused to function with an unbreakable stubbornness between the fifth and sixth floors, penning in the occupants until a corps of engineers had persuaded the carrier that it was not a nice thing to do.

William Brandt acted as master of ceremonies and introduced, first, Sydney Cohen, who made a brief but adequate speech of welcome to the guest of honor. Brandt then introduced Senator Walker and the gathering burst into a spontaneous reception that was enthusiastic.

Files Suit Over Title of "The Broken Doll"

International Film Service, Inc., filed suit on June 1 in the United States District Court against Associated Producers, Inc., to enjoin the defendant from using the name of "The Broken Doll" in connection with the exhibition of a photoplay just released by the company.

Governor Delays Naming Censorship Commission

(By wire to Moving Picture World)

Albany, N. Y., June 2.

Governor Nathan L. Miller returned to the State Capitol here at noon today, but did not make the expected announcement relative to the make-up of the Motion Picture Censorship Commission.

According to the complaint, International has exclusive rights to the use of the title, which it claims to have acquired through the purchase of the screen rights to Bruno Lessing's short story published in the Cosmopolitan Magazine in December, 1906.

There is no allegation in the complaint that the defendant film company has appropriated the theme of Lessing's story, which has been adapted for presentation on the screen by International, but it is alleged that the appropriation of the title is likely to injure the complainant and deceive the public.

In addition to injunctive relief the complainant seeks damages based on an accounting of whatever profits may have accrued to the defendant from the exhibition of the alleged infringing film.

Suit Over Note

An action to recover \$6,180 from the International Church Film Corporation has been filed in the New York Supreme Court by James Borthwick. The complaint recites that on October last the corporation delivered it promissory note, endorsed by Paul Smith and Barclay Achison, for \$6,000, payable to Borthwick at 920 Broadway. It is charged that when the note fell due, it was allowed to go to protest.

Rembusch Invades Illinois

Frank J. Rembusch of Shelbyville, Ind., has added to his extensive theatre holdings by the lease of the Grand Theatre, Lincoln, Ill., the first of a number he intends to operate in Illinois.

New York Bill Prohibits Untrue Advertising

Governor Nathan L. Miller has signed the Betts bill, amending the penal law relative to untrue and misleading advertisements. The law, of interest to this industry, becomes effective September 1, 1921.

The law provides that any person or firm, or even an employee, which either makes, publishes, disseminates or circulates either directly or indirectly in a newspaper, magazine or through posters or handbills, or in fact in any other way, any advertisement which is untrue, deceptive or misleading, shall be guilty of a misdemeanor.

While the law is aimed more directly at individuals and firms that are floating bogus stocks, the bill has been made of such latitude that it covers practically every form of advertising in all business lines.

Business Picking Up, Tax Collections Show

Admission taxes collected during April show an increase of nearly \$400,000 over those for the same month of last year, according to figures just issued by the Bureau of Internal Revenue. Collections during the month totaled \$7,415,568.82, as compared with \$7,033,006.97 in April, 1920, making the total for the ten-month period ended with April \$75,210,942.60, as compared with \$61,759,349.61 for the corresponding period of last year.

Collections from the tax on films netted \$418,177.55 last month, against \$296,800.40 in April, 1920, and for the ten months, \$4,944,888.37, against \$3,427,698.98. The seating tax returned \$20,274.01 for the month, as compared with \$22,704.35, and for the ten-month period, \$1,376,986.85, as compared with \$1,524,355.53.

M. P. T. O. A. Annual Convention on June 27 Is Planned to Be Purely Business Session

WITH the national convention of the Motion Picture Theatre Owners of America, to be held in Minneapolis, Monday, Tuesday and Wednesday, June 27, 28 and 29, less than a month away, President Sydney S. Cohen and the members of the convention committees are working to make it one of the biggest events in the annals of organized exhibitors. All plans are being made with a view to having the convention purely a business session and to make constructive plans for the continued growth and development of the organization.

During the sessions of the executive committee in Washington, D. C., Secretary of Labor Davis expressed his appreciation of the work now being done by exhibitors and declared that he is also interested in their problems. He has invited the delegates to the national convention to visit the school in Aurora, Ill., to see what is being done there in the way of vocational training.

Among the matters of grave importance to exhibitors that will be threshed out to a final solution at the convention will be the question of taxation. The committee on taxation appointed in Washington has been holding meetings in New York, giving the subject exhaustive study, so that a complete report may be made to the delegates in convention assembled.

Action on Music Tax

Action will also be mapped out to rid exhibitors of the burdensome music royalty that is now being exacted by some of the music composers and publishers.

One of the revelations that will be of decided interest to every exhibitor in the United States will be the report of the committee on exhibitor-producer relations, and the report of the special committee of nine that was appointed last September to investigate the producer-exhibitor activities.

Members of the committee of nine are: President Sydney S. Cohen, New York City; Vice President C. C. Griffin, Oakland, Cal.; Treasurer E. T. Peters, Dallas; C. L. O'Reilly, New York City; W. D. Burford, Aurora, Ill.; Fred C. Seegert, Milwaukee; Charles H. Bean, Franklin, N. H.; J. T. Collins, Rutherford, N. J., and Col. H. B. Varner, Lexington, N. C.

There will also be submitted to the delegates a new, equitable and uniform contract. A tentative contract has already been drawn up and has been submitted to the producers. The special committee appointed at Washington came to New York and visited several of the producers with a view to having the contract put into effect in the near future.

Independent exhibitors from all parts of the country are cordially invited to attend the convention at Minneapolis,

where they will be admitted to the convention floor and entitled to a voice during the sessions. From reports coming from all points to the headquarters of the M. P. T. O. A., the indications are that it will be the largest attended convention in the history of the industry.

Senator James J. Walker of New York, national counsel of the M. P. T. O. A., has just returned from an extended trip through the country, during which he addressed thousands of exhibitors. He reports unbounded enthusiasm on the part of everyone, and everywhere heard exhibitors planning to attend the convention.

Growth Is Big

The great keynote of the convention will be the conclusive proof presented that organization is the one and sure effective insurance of the exhibitors' business, which is their investment. During the past year the growth of the organization has been tremendous, and the present outlook indicates that the enthusiasm of the screen owners of the United States has not even yet reached its peak.

Exhibitors everywhere should forward their requests for accommodations to the office of the M. P. T. O. A., 1482 Broadway, New York City. A transportation committee is now arranging for special rates to Minneapolis on the basis of a fare and a half for the round trip.

The committee on arrangements for the convention is as follows: W. A. Steffes, Minneapolis, chairman; C. L. O'Reilly, New York; Glenn Harper, Los Angeles; E. T. Peter, Dallas; A. R. Pramer, Omaha; J. C. Ritter, Detroit, and Fred Seegert, Milwaukee.

Famous Players

Famous Players-Lasky Corporation consolidated statement (which includes the earnings of Subsidiary Companies owned 90% or more) reports for the quarter ended March 26, 1921, net operating profits of \$1,519,947, after deducting all charges and reserves including Federal income and excess profit taxes.

After allowing for payment of dividends on the Preferred Stock, the above earnings are at the annual rate of \$25.52 on the 206,849 shares of common stock which are outstanding in the hands of the public.

Files Another Suit

Denying the allegations of the Fox Film Corporation that a prior contract with them barred her from carrying out a subsequent one made with the Frank A. Keeney Picture Corporation, Jewel Carmen, the motion picture actress, has filed suit in the New York Supreme Court against the Fox Film Corporation and the William Fox Vaudeville Company, in which she asks \$43,500 damages from both.

"Charge It" Will Pay Cash

IN precisely the sort of role suited to her talents, Clara Kimball Young will interest the masses with her new picture, "Charge It." It is a drama revolving around the iniquities of the charge account and is by way of being a warning to all womankind to beware the snare.

How anyone could avoid paying spot cash for everything, after seeing "Charge It," it is hard to imagine. The love of fine clothes is recognized as a basic instinct with women, and the ease by which they are obtained through the charge account is in sharp and factful contrast with the disasters when the bills fall due. So faithful is the picture to the facts of life as we live it, that we brave the possible effect of the characterization, and call it a fine and practical moral lesson.

We are strongly of the opinion that department stores that encourage the charge account will not be delighted with "Charge It," and if the reformers find time idle on their hands the picture may suggest to them another constitutional amendment against this devil serving sin which flourishes like weed growth in our American garden.

The effect of the picture most certainly will be good.

There is also, by way of good diversion, a first-class thrashing administered by her husband to the villain bachelor, and it's a real affair with a neat knockout to top it off.

"Charge It" will pay cash dividends to the theatres.

A. J.

Congress Approves M. P. T. O. A.'s Plan For Showing Vocational Guidance Films

FROM reports throughout the country and from editorial expressions of leading newspapers, one of the most forward movements made by the Motion Picture Theatre Owners of America was the passing of the resolution at the sessions in Washington, D. C., by the officers and executive committeemen, to show in all theatres, to high school students and students in institutions of similar grade and character, films for the purpose of giving vocational guidance to the youth of the country.

During the sessions, when the officers

and committeemen paid their respects to President Harding, Secretary of State Charles E. Hughes, Secretary of Labor J. J. Davis and leading senators and congressmen, the resolution was read to them. In each case the response of the executives and lawmakers was enthusiastic over the step taken by the exhibitors. It was hailed as one of the most genuine steps for the advancement of the people ever taken by an organization.

When the delegates were received in the speaker's room of the House of Representatives and the Senate chamber, the

resolution was read to the assembled solons and the first step taken by them was to have it read into the Congressional Record in both the Senate and House branches, that it might become a permanent record of a great forward step.

Secretary of Labor Davis' invitation to visit Mooseheart in Aurora, Illinois, to see what has been done there in the way of visual vocational guidance, has been accepted by the M. P. T. O. A. and many of the delegates are planning to visit Mooseheart as they return from the convention.

Soothing Syrup Subtitle

Suit Against "Big Four"

The Anglo-American Drug Company has filed suit in the New York Supreme Court against the United Artists Corporation, Kenneth Davenport, William Parker, Letta Woods and Tod Reed, asking \$100,000 damages. The concern refers to its successful manufacture of "Mrs. Winslow's Soothing Syrup," which it says, is devoid of alcohol, drugs or any narcotics that would render a person unconscious or susceptible to artificial sleep, and that last year their sales netted them \$160,000.

The firm goes on to tell that Davenport, Parker and Woods are the authors of "The Nut," that it was presented in the largest picture theatres of the United States, and was produced and distributed by United Artists. It alleges there is a scene in the play in which an explosion is set off by the principal character, played by Douglas Fairbanks, in which smoke arises and several people become unconscious, and thrown on the screen is the announcement "as a sleep producer, Charley's incense has it all over Mrs. Winslow's soothing syrup." This, the drug people allege, holds their syrup up to "ridicule, contempt and derision."

Mr. Zukor's Reply

IN making a frank and direct reply to the men who have attacked the Famous Players-Lasky Corporation, Mr. Adolph Zukor has adopted the wise policy of turning daylight on the situation. The attacks, no matter by whom inspired, have appeared in a publication which sponsored them, and that publication must bear the responsibility and take the consequences of a campaign of sensationalism calculated, and doubtless planned, for the purpose of creating chaos in the picture business.

Fortunately, the limited circulation of the publication, together with its weakness in attack, minimizes the harm that might have been done, but no matter from what source attacks of this character come they should be promptly answered, because the hue and cry in the picture business has no legitimate place.

Mr. Zukor's answer to the self-seeking men, who have bellowed for several issues with the evident purpose of destroying the business good will existing between the Famous Players-Lasky Corporation and its customers, the exhibitors, appears in full in another part of this issue. Its good temper and its presentation of facts should serve to destroy any misunderstandings that may have been caused by the sharpshooters.

Our business has grown to such a responsible point that the day for guerilla warfare is over. There is not now, nor is there on the horizon any monopoly of the picture business. The number of important companies are still their own masters in the making and marketing of pictures, and while business rivalry is keen there is plenty of spirited activity, free and uncontrolled and there always will be so long as men arrive who have the ability to make good pictures.

It is proper for any trade medium to tell the truth about any situation which affects the welfare of the industry as a whole or any part of it individually. This right, however, cannot be broadened to include attacks which are manifestly made for selfish reasons, for if this custom were to continue no concern in the industry would be immune from guerilla attack.

We congratulate Mr. Zukor on the wide open policy which he has adopted, and we believe it will meet with the cordial approval of his associates, of his business rivals and of the exhibitors in the United States. If all attacks are met with facts the atmosphere will be cleared.

MOVING PICTURE WORLD.

Germans Limit Salaries

German producers have been battling with stars who have demanded large salaries and now comes word of an attempt to limit salaries according to the skill and popularity of the player. First class actors are to get 2,000 marks as their maximum daily remuneration. They have gotten as high as 5,000 marks a day. So-called second class actors are to receive 1,500 marks a day. The "starvation wages" of supers will be increased somewhat. The average actor will continue to get about 500 marks a day. The days of actual work—and only for such is payment granted—average fifteen a month.

New Camera Invented

Princeton University professors have evolved a motion picture camera that will record the muscular activities of the jelly fish. The invention is hailed as important because for years attempts have been made to show by camera plates the movements of organs and tissues.

Senator Walker Pleads for Harmony in Address Before Kansas City Exhibitors

SENATOR JAMES J. WALKER of New York, counsel for the Motion Picture Theatre Owners of America, addressed a body of exhibitors and exchange men at a luncheon held on May 23 in the Hotel Baltimore in Kansas City. Senator Walker's talk was general in scope and he touched on conditions as they today exist between the exhibitor and producer and also as to what is the public's sentiment toward the moving picture.

Senator Walker also spoke against censorship, stating that it was un-American and unconstitutional. He also told why the censorship bill was enacted in the state of New York, predicting at the same time that that measure would not long be a law in that state. The senator was firm in his beliefs in exhibitor organization and exhibitor rights. He urged more harmony, saying that as soon as the producer recognized the exhibitor's rights, so soon would there be better functioning between these two factions and

that this would be the opening of a steady road to progress.

The speaker, when he talked on deposits, cited the Penzel Bill, which was passed in Missouri, as the best and fairest bill yet enacted in the law.

"No community is so free of producer control as Kansas City," said the senator. "Don't let the producers have the opportunity of forming a trust, of ever getting control, for if they do, then you will suffer—you will lose all that you have."

"But have no fear, be brave, the Motion Picture Theatre Owners of America is a barrier to producer control and on this wall shall read the 'They Shall Not Pass' of the moving picture industry. Your battles are being fought and your interests well looked after by your state organizations and by the M. P. T. O. A."

S. I. Berman, personal representative of Sydney S. Cohen, president of the M. P. T. O. A., followed Senator Walker with a short talk. There were many out-of-town exhibitors in attendance



CHAPERON OR SWEETHEART?

Norma Talmadge must be one or the other, for she's troubled by Lew Cody's love-making in First National's "The Sign on the Door"

Industry Partly to Blame for Slump, Says A. S. Kane; Urges More Advertising

CONDITIONS in the industry were discussed freely and frankly by Arthur S. Kane, president of the corporation which bears his name, and chairman of the Board of Directors of Associated Exhibitors, who has just returned from an extensive tour of the West Coast studios and first run exhibition centers.

"My observations lead to the conclusion that depression about which we have heard so much, where it does exist has been caused as much from within the industry as from industrial conditions without. I am speaking now of matters in the aggregate. There are, without doubt, certain places where business conditions are bad and these have affected theatres to a greater or less extent, in spite of all they could do with the material with which they have had to work."

"But the industry has not put its best foot forward, in all cases. It has been trying experiments which may have been all well enough during flush times and in a sellers' market, but have failed at the time of need when industrial conditions are undergoing readjustments."

"Aside from those places where profits have been unduly decreased under pre-war returns or even losses sustained attributable solely to bad general trade conditions, the principal causes of theatre business depression, where it really exists, are the lack of star value, lack of drawing power of new lines of clean pictures, playing cheapest rental pictures, and the cutting down of theatre advertising."

"In addition, there has been the cutting down of trade paper advertising by producers and distributors which has tended to lessen the confidence of exhibitors in their product and no doubt has resulted, in many instances, in decreased local advertising and exploitation."

"These things will all be righted—must be righted. It is a time for every one to have confidence and to show it. The producer is finding that he must put popular elements into his pictures. He will do so. The exhibitor is learning what so many other business men have learned—that when things are dull, then is the time to push his business the hardest. Instead of buying the cheapest pictures he can find and restricting his advertising to the lowest possible notch, thus surely playing for the loser's end of the purse, he will put a kick into his appeal by getting popular merchandise and then going out after the business."

"Producers and distributors must advertise their wares through the trade journals to give their goods the proper standing and encourage the showmen to get behind them. As I said, next fall should open up a fine season for all branches of the business."

Famous Players to Transfer Producing Units to Los Angeles

Famous Players-Lasky Corporation will transfer its producing units from its Long Island City studio to its Los Angeles studio, as soon as the Paramount Pictures now in the making at Long Island City are completed, according to a recent announcement by Jesse L. Lasky, first vice president of the corporation.

"This transfer is made in the interest of economy," said Mr. Lasky. "We shall take every advantage of the California sunshine now that the rainy season in Los Angeles is ended. We are not cutting down production but merely taking steps to produce more economically."

"The Long Island City studio will be opened again when the rainy season makes it impractical to concentrate in Los Angeles. We do not believe in operating an enclosed studio, with its tremendous expense for electricity, at a time when we can work more economically in Hollywood. The companies that are now being sent to the Coast will return here in the Fall."

South Sea Islanders marvel at motion pictures. The tragic part of a film is too much for the natives, and there is so much weeping and groaning that a man has to go up in the gallery and tell them it will come out all right in the end. When the villain is thwarted, pandemonium breaks loose, for the people not only shout but dance with joy.

Motion pictures are being used by the child welfare department of the State Board of Health to promote the welfare work in the rural sections of Mississippi. The campaign started May 12 with fifteen shows.

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

A NEW president will be selected to head the National Association of the Motion Picture Industry before the next issue of Moving Picture World reaches its readers. It now appears likely that Mr. William A. Brady will be re-elected president of the National Association and that he will begin immediately to set his house in order by issuing a statement in reply to the attacks, some of them amounting to absolute insults, which have been hurled at his head during the last few months. Certainly if Mr. Brady desires re-election the association is ready to give it to him, and it is reported that for the first time in five years he has distinctly signified his willingness to continue the leadership. If the new president will confine his activities to the producing, distributing and accessory departments of the business, he will have an ample program for large activities. We recommend to his attention the advisability of not attempting to bring the wholesaler and the retailer in under the same tent.

There is great work to be done and any efforts on the part of any faction to pursue destructive policies will be met with the proper rebuke from the responsible elements of the industry. Our business requires a business solution of all its problems without oratory, hurrah or politics.

Mark It Well, "The Old Nest"

IF we had been asked a short time ago what particular play of the screen we could, above and beyond all others, recommend as the best and most completely satisfying picture for all classes of the American people, a play which really enriched and embellished the art of narration, we would have asked for time to think it over.

If the same question were to be asked today we would reply promptly—"The Old Nest," and our reasons are these: Rupert Hughes has contrived a screen story from his own Saturday Evening Post story, which Reginald Barker has produced for Goldwyn, and has succeeded without a plot in placing before us a series of short and well-told and continuing chapters out of life itself. He has with deft and clever hands drawn aside the curtain from the soul of an American family, permitting us to see the deep pathos of a noble mother's sacrifice for her children and the aching emptiness of her great heart.

Continually relieved and accentuated too by light and shining humor; the story seems to live itself into our consciousness until at its close all of its characters are a part and parcel of our human experience. We doubt if ever the screen has had upon it so real, so genuine, so extraordinary a masterpiece, contrived from simple, every-day and almost humdrum fragments into complete and definite emotion. Many who see it will be moved to tears, through which the sunshine of laughter will break. All who see it will be stirred and to their satisfaction.

The great cry has gone up from the public to the theatres for worth-while pictures. "The Old Nest" will answer that cry. It is so intensely human that we have promised ourselves a visit to a big theatre during its presentation. We believe its effect on large audiences will be worth contemplating and we anticipate an unusual experience. "The Old Nest" will be a new sensation when it is offered to the public, which, we are advised, will be during the fall season.

We congratulate Rupert Hughes most heartily, and extend the greeting to Mr. Barker and to the Goldwyn Company. We congratulate Miss Mary Alden, whose portrayal of the mother will live as long as the screen endures. We praise the flawless cast and the manner of presentation, but most of all we felicitate the moving picture business on this triumph which will shed glory upon it and redound immeasurably to its eternal credit.

ARTHUR JAMES.

M. P. T. O. A. Spurs Government to Solve Difficulties in Parcel Post Shipments

ONE of the big achievements of the national officers and executive committeemen of the Motion Picture Theatre Owners of America during the meeting in Washington, D. C., was straightening out the tangle in the parcel post shipment of films.

At an early session President Sydney S. Cohen appointed a committee to wait on Postmaster General Will Hays and explain the situation to him. The committee was composed of W. H. Linton, Utica, N. Y.; M. C. Kellogg, Lead, S. D., and Glenn Harper, Los Angeles. The members explained the importance of the parcel post to the exhibitor in the delivery and return of films.

Assistant Superintendent of Parcel Posts Ryan was called into the conference, and as the result of the explanation

to him and on the order of the postmaster general, a letter of instruction was immediately sent to every first and second class postmaster in the United States, ordering them to pay particular attention to films sent by parcel post. Postmasters were ordered to see that such films were sent out on first trains, and that speedy delivery was effected when they arrived at the postal stations of their destination.

Assurance was also given the committee that any complaint against the service in regard to this phase of the parcel post delivery would have the prompt attention of the postal authorities and speedy remedy, and that any plans made by the M. P. T. O. A. for the furtherance of better service in the parcel post mailing of films would be welcomed by the department.

Lynch-Cooley Tampa Combine Completed; Five of Six Houses to Run Paramounts

AS forecasted in last week's issue of Moving Picture World, the consolidation of the Cooley and Lynch theatre interests in Tampa, Fla., which has been pending for several months, has at last been publicly announced. Just when the deal went through is not definitely known, as the Lynch interests left the announcement to be made by Mr. Cooley, and the latter did not make it until May 29, when the newspapers printed a brief account of the deal, giving practically no details.

The three theatres which have been referred to as the "Cooley" theatres for the sake of convenience, C. D. Cooley being manager, are owned by Tampa capital. They are the Victory, Strand and Bonita. The Lynch theatres are the Alcazar, Grand and Prince. Only the Victory and Strand occupy buildings built exclusively for theatre purposes and the contribution of the Tampa interests to the transaction is therefore considerably larger, the Lynch people haying always contented themselves with merely leasing.

Stock Company Formed

As stated in Moving Picture World several weeks ago, the theatres are to be operated by a stock company which has a fifteen year lease. The Tampa interests have, however, the right to name the principal officers of the company and are to receive profits before the profits are divided among the stockholders representing the Lynch interests. The Cooley theatres are all larger and better than those contributed by the Lynch people.

Tampa is said to be one of the few places where the Lynch interests have failed to control the situation. This is in spite of the fact that for the most part the Lynch people have had progressive, enterprising young men as managers, who in nearly every case have been transferred

to more important posts. Mr. Cooley, by virtue of having been manager of the Victory and Strand theatres, will remain until further notice manager of all the theatres controlled by the new combination, it is understood.

In connection with the theatre deal, it is announced that the Alcazar will close and that Paramount pictures will be distributed among the other theatres. The

lease on the Alcazar expired May 28. It is being run, however, one week longer under special arrangements. Then it will be closed and remodeled, to be opened about July 1 as a confectionery store.

America Must Compete to Hold Present Place

That American films will probably lose their popularity in Czecho-Slovakia, and recede from second place which they now hold, unless something is done toward more strenuous competition with films from other countries, is the belief of V. Linhart, manager of the Chicago Film Company, of Prague, Czecho-Slovakia, in a letter to Moving Picture World.

High prices which American producers ask for their pictures are said to be holding up the demand for them. Films from other countries are sent to Czecho-Slovakia on the "commission" basis, and therefore are gaining favor with the exhibitors.

In 1918, ninety per cent of the films shown were of German origin, while today only forty-eight per cent are German, and American films amount to twenty-five per cent of the total. French productions amount to eight per cent, Italian ten per cent, domestic five per cent and others four per cent.

However, America, it is stated, is about to lose the enviable position it has gained unless it puts up a more strenuous competition. While Czecho-Slovakia at present has but 600 moving picture theatres this number will within a few years, it is estimated, grow to at least 1,000.

N. A. M. P. I. Reviewing Committee Is Formed to Enforce Observance of Thirteen Points

THE industry's plan for enforcing the observance of the thirteen points of production agreed upon early last March and announced at that time, will be put into effect July 1. Pictures made after that date will be reviewed by the editorial committee of the National Association of the Motion Picture Industry and must conform in every respect to the restrictions imposed by the various provisions embodied in the thirteen points.

This was agreed upon at a meeting of the producers' division of the National Association on Thursday, May 26—the largest gathering of the producer members that has ever been held since the inception of the organization. Resolutions were passed ratifying in their entirety the essential provisions of the pre-release review plan which was originally drafted and adopted three months ago by the committee of fifteen, of which Adolph Zukor was chairman.

The editorial committee will be composed of one representative each of the producing and distributing company members. Pictures which are passed by this committee will carry, in the main title, notice to that effect. In the event of the rejection of a picture by the editorial committee, it will be reviewed by a committee of appeals, composed of the heads of the various companies, nine of whom will constitute a quorum and five a majority.

At Thursday's meeting, the action of the producers' division was preceded by a report from Gabriel L. Hess, chairman of the censorship committee, in which he reviewed the work accomplished in opposing censorship legislation during the last six months. Mr. Hess reported that in thirty-six states censorship legislation had been introduced, that in thirty-three states such legislation has been defeated, in two instances censorship laws had been enacted, but in one of these—Massachusetts—the law will be inoperative for about two years, owing to the fact that a referendum will be invoked to ascertain the sentiment of the Massachusetts voting public. In one state, Illinois, a censorship bill is still pending.

Poughkeepsie Kiwanis Club Hears Brady Call Censorship Menace to Americanism

IN an address on censorship before the Kiwanis Club at Poughkeepsie, New York, on Tuesday last, William A. Brady, president of the National Association of the Motion Picture Industry, characterized legalized screen control as a menace to Americanism. He said that the personal liberties of the public have been threatened, and that by adopting censorship, the legislators of New York have imposed upon the people of the state a species of legislation which does not represent the wishes of the public.

Mr. Brady, who was accorded a warm reception by the members of the club, opened his address with a recital of the accomplishments of the industry during the war. He told how President Wilson realized the importance of the motion picture as a propaganda element and how the morale of the Allies was upheld by the sending abroad of millions of feet of film showing the training camp activities in America, the embarkation of troops, the training of fliers and other phases of war activities.

He told also of the remarkable work of the industry in contributing nearly \$3,000,000 to the Herbert Hoover Relief Fund for Europe's starving children.

In reciting the absurdities of censorship in those states where legalized screen control has been tried out, Mr. Brady said that in Pennsylvania during the steel strike, pictures had been taken of the state constabulary dragging women and

children off the sidewalks and otherwise conducting themselves in a despotic manner. These pictures were suppressed by the Pennsylvania censors.

"Do you want this kind of treatment in America?" he asked. "By such methods Russianism will be forced upon you. The censorship agitation throughout the country has been fostered by a few profiteers in morality who would seek by the appointment of censor boards to foist the ideas of a few upon the vast majority."

Mr. Brady referred to the operation of censorship in Kansas where, he said, three elderly women have been delegated the duty of passing upon every motion picture intended for showing in that state.

"In New York," he said, "you will have a politically appointed board of three censors each drawing a salary of \$7,500 and each of whom will hold their jobs for no reason other than that they are politicians. Yet such political appointees will say to you and I what we can see and cannot see upon the screen. These three politically appointed censors will have control in this state of the fifth largest industry in the world—an industry which has shown by patriotic achievements its fitness to control itself. Is it fair to this industry or to the public that a censorship be brought about which can prevent even a continuance of the Americanization work that has been so ably conducted by the motion picture industry?"

Hiram Abrams Leases Lyric Theatre for Long Run for "The Three Musketeers"

HIRAM ABRAMS, president of the United Artists Corporation, went to California, saw Douglas Fairbanks at work on "The Three Musketeers," had as much of the picture as is finished screened, and, thoroughly convinced that he had a great picture in the making, hurried back to New York and signed contracts whereby the big film will have an extended New York engagement. Early this fall the picture will begin its long run at the Lyric Theatre, on 42d street. \$2.50 top price will prevail.

Joseph Plunkett, managing director of the

Strand, New York, will stage a de luxe presentation of the big film for its run at the Lyric Theatre, and will have charge during the entire engagement.

The filming of "The Three Musketeers," by Douglas Fairbanks, is the culmination of an ambition that Mr. Fairbanks has cherished for many years. The cast and the technical staff co-operating in the production have already been announced. The picture will be in about ten reels, and Mr. Abrams unhesitatingly promises not only the greatest picture in Douglas Fairbanks' career, but a film of phenomenal box-office power and life.

Leave the Heroine Her Virtue but Take Away Her Back-Lighting, Pleads Clifton

A EUROPEAN screen authority made an incisive statement about our photoplays the other day when he said that the American film heroine always retains two things: her virtue and her back-lighting," says Elmer Clifton, the director. "Without entering into the Pollyanna moral ethics of our motion picture, it is safe to say that he is at least 50 per cent. right. Our photoplays are outrageously over-lighted.

"From the old days of crude and haphazard lighting, we have gone to the other extreme of fantastic trick lighting. The

American director today gives the good old sun cards and spades on illumination. Every day one may observe all sorts of fanciful lighting on our screens, ranging all the way from a spot following the star's face all about the set to ablazing glare of light behind the ingenue's blond curls, although she may be walking about a shadowy interior.

Time to Call a Halt

"It seems to me that it is about time to call a halt on freak lighting. Our photoplays are reaching the point where they no

Censorship in Florida

The Florida house of representatives at Tallahassee has passed the Futch moving picture censorship bill, the vote being 50 to 3. The bill was a substitute introduced by Representative Futch, who moved to strike out everything except the enacting clause of the original bill he had introduced.

The Futch bill provides for the appointment by the Governor of three members of the "National Observation Board" and requires all pictures shown to be passed by that board or by the National Board of Review.

longer approach reality—and apparently the function of silent drama should be that it approach life in every department. Not only do I hold this distortion of the lights against our photoplay on the point of unreality, but I also hold that this fearfully hurts the drama itself by distracting attention.

"The recent revival of D. W. Griffith's 'The Birth of a Nation' brought out my points clearly. When he made this Civil War epic, Griffith told his story directly and forcefully. Fantastic lighting was not attempted or thought of. This resulted in a powerful film drama that still stands as the greatest milestone of our screen.

"Today, however, our directors gild their stories with weird lights and submerge their drama in a flood of bizarre shadows. Rooms are illuminated from every direction and the sun becomes a constellation shooting rays in every window and door. While we are talking about advancing the literary qualities of our photoplays, let us consider getting the physical aspects back to a semblance of life and reality. And let us start with the studio electrician. I do not mean that we should discard our new devices and improvements, but that we use them to mirror the actual effects about us."

Moss Vice-President of F. B. Warren Corporation

Announcement is made of the election of Edgar Moss as a vice-president of the F. B. Warren Corporation, with jurisdiction over the Philadelphia and Pittsburgh offices of the new organization. Mr. Moss resigned last week as Philadelphia manager for Associated Producers, having been one of the most successful representatives of that company.

Mr. Moss entered the picture business several years ago in the Chicago office of W. R. Hearst's first International Film Service, and later joined Paramount in Philadelphia, where he became one of that organization's star men. Last year he joined Associated and his election to a vice-presidency of Mr. Warren's new company is regarded as a signal recognition of his ability.

Miss Minter Entertained

Bound for a three months' holiday in Europe Mary Miles Minter paused long enough in New York to say au revoir to friends at an informal luncheon tendered her on Wednesday at the Biltmore. Mrs. Shelby, her mother, and Miss Shelby, her sister, who will accompany Miss Minter on her travels, added to the already great attraction of the party. Miss Minter sails for Europe Saturday.

Consensus of Published Reviews

Here are extracts from news available at press hours from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).



The Scarab Ring

(Alice Joyce—Vitagraph—6 reels)

M. P. W.—Alice Joyce does much with leading role of Vitagraph mystery drama.

N.—Alice Joyce has fair mystery melodrama here.

E. H.—It is a well produced detective story, but contains much that has been used before as screen material.

T. R.—The average audience will enjoy it and it has been well presented.

W.—Alice Joyce appears to good advantage in mystery picture.

Snowblind

(Featured Cast—Goldwyn—5 reels)

M. P. W.—Goldwyn production of high pressure drama has beautiful winter scenes and is well acted.

N.—Snow picture that impresses because of splendid acting and scenic value.

E. H.—Has many highly dramatic situations and much beautiful snow scenery.

T. R.—This is a well directed melodrama which holds its interest from start to finish, is presented by a thoroughly capable cast, and ranks as a likely box office asset.

W.—Excellent production story sure to please.

Sheltered Daughters

(Justine Johnstone—Realart—4,587 feet)

M. P. W.—A photoplay with a moral—tell your daughters of the pitfalls of the world, that they may recognize temptation and resist it.

N.—The best little bet in many a month.

E. H.—Has good incident and the interest is well maintained throughout its unfolding.

T. R.—Exhibitors may be able to keep their audiences in their seats with this picture, but it is in no way a remarkable piece of work.

W.—A splendid entertainment with a strong moral.

Cheated Love

(Carmel Myers—Universal—4,820 feet)

M. P. W.—Carmel Myers tops a large and competent cast interpreting an entertaining Ghetto feature.

N.—Carmel Myers has a gem in lifelike picture.

E. H.—Should appeal particularly to Jewish theatre-goers.

T. R.—This picture should prove an unusually lucrative attraction in theatres where Jewish patronage is strong, and, indeed, its human interest appeal is so potent that it is likely to win favor with any audience.

W.—Deals with East Side life but lacks distinction.

Sham

(Ethel Clayton—Paramount—4,888 feet)

M. P. W.—The picture is light, sometimes breezy and always amusing.

N.—Good, clean entertainment, with a star in likeable role.

E. H.—Is one of the best vehicles Miss Clayton has had in some time.

T. R.—It registers as a likely box office attraction.

W.—Star pleasing as usual; story weak.

Beyond Price

(Pearl White—Fox—5 reels)

M. P. W.—The author of "Beyond Price," the latest Fox production starring Pearl White, has struck a fairly original theme, but the story is burdened with too many complications.

N.—An inconsequential story not suited to Pearl White.

T. R.—The picture is fair entertainment, but it has evidently been "padded" to make desired footage.

W.—Not an appropriate vehicle for Pearl White.

E. H.—A comedy-drama which has novelty of conception in its favor and lack of unity against it.

The Man of the Forest

(Featured Cast—Hodkinson—6,800 feet)

M. P. W.—The story is melodramatic and the characters well drawn, but a speeding up of the action by further cutting would be advantageous.

N.—Will be ranked high by the melodrama fans.

T. R.—Here is a picture that has all the elements that go to make a box office winner.

W.—Hampton brings another Zane Grey story to life.

E. H.—Is a first class audience picture in every way, possessing beautiful scenes of forests.

The Lost Romance

(Featured Cast—Cosmopolitan—6,497 feet)

M. P. W.—The acting, direction and scenic backgrounds are all excellent, but the author falls into the error of forcing his characters to be the outcome of his plot in place of having his plot spring from the reasonable reaction of his men and women on one another.

N.—Very artistic, but short on drama and action.

T. R.—The so-called select audience will like this film.

W.—General lack of distinction in latest William DeMille production.

E. H.—Is a fair audience picture presented with a special cast.

The Idol of the North

(Dorothy Dalton—Paramount—5,802 feet)

M. P. W.—There is something doing of a melodramatic nature all of the time.

N.—Elemental and rugged picture packs a healthy punch.

T. R.—Every old trick that was ever devised has been brought into play.

W.—Fair amount of action, but story could stand a better production.

E. H.—As a drama of the rough and ready life of Alaska, it's away ahead of the average



THE SAD FATE OF A VILLAIN IN THE "MOVIES"

He's always doomed to defeat and despair, a fact that's emphasized again by Douglas MacLean in the jazzy Ince-Paramount production, "One a Minute." And Douglas wins another feminine heart



Hugh Wiley Affiliated with Marshall Neilan

Hugh Wiley, who is in the front ranks of American authors, is the third writer of note affiliated with the Marshall Neilan company to be announced to the trade within the past two weeks.

Mr. Wiley's stories prove him to be a very versatile writer. His plots range from the finest comedy, such as "The Wild Cat," to the most intensely dramatic stories, such as his Chinese offerings, "Jade," "Junk," "Hop," and many others.

His affiliation with Mr. Wiley, together with his arrangements with George Ade and Donn Byrne, noted Irish author, recently announced, places Mr. Neilan in a strong position as far as material for his future productions is concerned.

RESULT GETTERS FOR EDUCATIONAL-CAMEO COMEDIES

J. Robert Pauline, the hypnotist, in center, is the star, with Arthur B. Reeve, the author, just beneath; Dorothy Mackaill, on left, and Helen O'Neil, on right, are in supporting cast

Rothapfel Says Barnum's Theory Is Antiquated

Barnum may have been a wise theorist in his day, but his theory died with him, Samuel L. Rothapfel, in charge of presentations at the Capitol Theatre, told members of the Associated Motion Picture Advertisers in a plea for a sincere, human note in pictures at the association's meeting, May 19.

"Simplicity, sincerity, humanness are the keynotes of pictures that will appeal. The public may not know what it wants, but it is quick to realize what it does not want, and it cannot be fooled," Mr. Rothapfel warned.

"The idea of being human and sincere applies to prologues and presentations as well as to features. The average exhibitor should be taught to think for himself, not merely to take a music cue or sheet that has been prepared for him without taking notice of the needs of his particular theatre."

Dr. J. R. Pauline to Play "Oliver Optix" in a Series of Twelve Cameo Comedies

A COMBINATION of writers and actor has begun work recently on what, it is said, promises to be an absolutely unique series of weird comedies to be released during the coming year by Educational Exchanges.

Here is the line-up: Arthur B. Reeve, creator of the Craig Kennedy detective stories, writing the plays. Dr. J. Robert Pauline, internationally known hypnotist, playing the part of "Oliver Optix," the hypnotist-detective, the character created by Reeve's pen especially for this series. Adrian Gil Spear, artist and motion picture comedy producer, collaborating with Reeve and supervising the production of the plays featuring Dr. Pauline.

There will be twelve of the new comedies, which will be produced by the Invincible

Photoplays, Inc., and will be known as "Cameo Comedies."

Among the earliest of the new "Cameo Comedies" will be "Spoofing Spooks," a portrayal of the events that follow when a man who has gone into hiding and is believed to be dead, appears in person and tries to pass himself off as a spirit, and "Fixing Fakers." None of the pictures will be more than two reels in length.

The cast of the Cameo Comedies is not yet complete, but it is understood that Dr. Pauline will be supported by Dorothy Mackaill, who made a success in Torch Comedy, also released by Educational, and by Helen O'Neil, who has been recently working with Norma Talmadge, and who has also appeared with Johnny Hines and Dorothy Leeds in Torch Comedy.

The thinnest trade paper in the world cried out: "Brady must go!"

Brady didn't.

The thinnest trade paper in the world cried out again: "Brady must quit!"

Brady didn't.

Then the cries grew weaker and weaker.

Then the cries ceased.

Tuff when ye beller and beller and get thinner en thinner on it.

Yep! It's Tuff!

SELZNICK NEWS

Intelligence, plus Experience, plus Energy, plus
Expensive Production—

A TOTAL HARD TO BEAT!

"Scoops" are its rule—not the exception to be wildly shouted about.

Have you been watching it for the past few months?

Chicago and the Middle West

By PAUL HINZ



Advises Exhibitors to Capitalize the Fact That Theatres Are Cool in Summer

WHEN premature summer rushed in on Chicago last Sunday and left its black mark on every showman's books there was an after-talk of depression among film circles that amounted almost to a disease. District Manager Gilday, of Famous Players, however, ignored the blight, and offered a reason for his optimism that was based on twelve years' experience.

"Every year almost this very thing happens on the first hot day," he said, "but this year showmen got panicky due to the unusual amount of propaganda spread earlier this year on the slump question. Any exhibitor who looks back and looks ahead will realize though that the first heat wave is the only one to be feared. The first trip of the season to the country or the first picnic is always a great attraction, naturally. But the cry of 'back to the theatre and bright lights' always follows, and the average record shows a much better attendance for the hot July day than the hot May day.

"If exhibitors would make more of a point of exploiting their theatre's cooling system than they do of the picture they are showing it would have a very good effect on hot-weather business. Some of the Loop theatres actually equipped with a system that insures

comfort in any weather failed to exploit this fact to its fullest value. I recently suggested to an exhibitor that he take down the name of the feature, which was in big letters, and replace it with some slogan to the effect that his theatre was the only place in which to find comfort on a hot day. Pictures or cuts of ices on the box office or in the lobby would help, too, in putting over the idea. At such times the public is most vitally interested in how to keep cool, not in how to be entertained."

Herman Stern Assumes Charge of New Office

Herman Stern, with a reputation for efficiency and popularity, assumed his new office as district manager for Universal in the Middle West Saturday, May 28. District Manager Stern had excellent financial and psychological results during his recent association with Universal in Canada, where for the past five months he was general manager of the Toronto exchange. Business is said to have taken a great jump under his supervision.

For the past six years, the extent of his experience in the picture industry, Mr. Stern has been with Universal.

Production and Distribution Units Are in Perfect Accord, Says Cecil Maberry

"NEVER before has Goldwyn realized such perfect co-operation between its distribution and production departments as right now," announced Cecil Maberry, Chicago manager shortly after he returned from the ten-day convention in Los Angeles which managers and district managers from Goldwyn offices all over the country attended.

"The recent convention was a meeting-ground and a speaking-ground for executives and artists," he said. "They were given a chance as never before to exchange ideas and were encouraged to offer any constructive criticism. We had several days of hot discussion but by the end of the time every person interested in the success and improvement of Goldwyn pictures, was pepped up over the prospect of making pictures above all, practical.

"Any tendency toward the production of so-called high-art pictures was discouraged. The costume play is taboo. Propaganda films, such as those in which the Bolshevik and I. W. W. element is strong will not be made. Simple, modern, wholesome drama is the thing from now on. Perhaps comedy touches were never so welcome as right now, and this our directors will bear in mind."

Mr. Maberry was especially enthusiastic over Goldwyn's new franchise plan and over the

booking and exploiting campaigns for the three new super-specials which will be released soon. "Dangerous Curve Ahead" will play in 27 towns in this territory on Sept. 11," he announced. "The next in order of release, which will probably be out about Oct. 2, is 'The Old West.' 'The Ace of Hearts' will probably be released about Oct. 30."

Extensive Plans Made

The Tatra Film Corporation, founded by S. Fabry and L. J. Siakel, formerly a laboratory technician for the Rothacker Film Co., is planning an extensive producing program, the first release of which will probably be an historic play.

Ravinia May Include Pictures in Program

It has been rumored that motion pictures will constitute part of the regular entertainment at Ravinia Park this coming season. This attractive amusement park, just north of Chicago, has been noted for the high-class musical programs which it has presented for

several seasons through the performance of the Chicago Symphony Orchestra. The use of moving pictures in connection with these concerts would, it is said, reflect credit on the advancement of the cinema, and bring forth recognition from some of the most discriminating amusement seekers.

Freckle Faced Kids Again Help "Dinty"

Once more the freckle faced boys have come to the aid of their illustrious leader, Wes Barry.

The Valentine Theatre, Defiance, O., runs pictures one half the week and vaudeville the rest. It was found that the pictures were not doing as well as the vaudeville and W. F. Kimberly, of the First National, was appealed to. He told them about the Wesley Barry kid contests. They had "Dinty" for the next attraction, and they tried both stunts, the free admission to freckled kids, and the prizes for the most freckled. They pulled 134 freckle faced boys and after "Dinty" had been run, the kids were called on the stage and invited to do a stunt. The best three stunts, as judged by the applause, got the money.

Stunts Necessary

It cost 134 seats and some cash prizes, but it not only put the picture over the opening night, but the crowds attracted by the contest went out and told the others and the next two days were just as big.

You have to stunt if you want to sell to people who feel poor whether they are or not. The Valentine knows it now. It doesn't matter how good "Dinty" is. It has to be put over first, but give it a chance and "Dinty" or any other good picture will do the rest.

Making Arrangements to Produce Special Films

The Eagle Producing and Finance Corporation, the organization sponsoring Marion Fairfax Productions, is about to enter the producing field on a large scale, according to an announcement from the West Coast.

Several well-known directors are practically signed to put on a number of special pictures under this banner, and arrangements are now being completed for the financing by the Eagle corporation of two individual organizations bearing the names of prominent figures in the producing world.

"Lying Truth" Finished

Marion Fairfax's "The Lying Truth," which is the initial release of the Eagle company, is now finished, and arrangements for its distribution will be made within the next few weeks.

John Jasper is manager of the Marion Fairfax unit. Affiliated with him are C. E. Toberman, Charles W. Bradford, F. A. Hartwell and J. E. Ransford.

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Films for Exploitation Uses Attract Attention

New York state educators, as well as many state officials, were attracted to the possibilities of the motion picture in exploiting the advantages of a college, when a production made by the students of the Princeton Alumni Association of Northern New York, was shown at Chancellor's Hall in Albany recently.

There had been a private showing of the same picture the previous night at the University Club in Albany, in connection with the annual dinner of the Princeton Alumni Association of that city and vicinity. No admission charge was made to Saturday night's showing.

The picture was particularly pleasing in its various portrayals of Princeton life, some of the scenes showing the campus from an airplane, while another was taken at a football game, another showing the methods of handling examinations on the honor system, and another was of interest to those who might be forced to work their way through college. The field which such pictures will cover is practically new and may be adopted by certain departments in New York state.

Announces an Addition to Chain of Theatres

Gore Brothers, Adolph Ramish, and Sol Lesser announce the addition of another important theatre link to their large West Coast Theatres, Inc., chain. Glendale Theatre, situated in the heart of the business section of Glendale, California, about eight miles from Los Angeles, is the latest link. Through a mutually desirable arrangement, this new addition has been made through an affiliation with the Glendale Theatre owners, Louise T. Goodno, W. C. Goodno and William A. Howe.

The Glendale Theatre is one of the finest in the southern part of California. With 1,300 seats, it boasts every modern convenience. In speaking of the transaction, officials of the West Coast Theatres, Inc., stated that this new affiliation with the Glendale house did not affect the management or ownership of that theatre, but served to strengthen its position by giving it the franchise for Associated First National pictures in that community.

Standard Label Style for Shipments of Film

A standard type of label to be used on all shipments of films has been developed by the Post-Office Department, and efforts will be made to have all exchanges and other shippers of film adopt it. The label has been devised to meet the complaints of the industry that films are often delayed in delivery and are frequently misdelivered.

The department is anxious to co-operate with the film industry. Instructions have been issued to all postmasters that a system that will insure the prompt handling of film shipments must be put into effect without delay, and that films, whether sent as ordinary, special-delivery or insured mail, must be dispatched on the first mail out after receipt.

Receiver Continues with B. & H. Photoplay Co.

Supreme Court Justice John M. Tierney has denied the application of Samuel Bergoffen, president of the B. & H. Photoplay Corporation, that the receiver appointed by the court on April 25 be discharged. The receivership was precipitated as the result of an action brought in the New York Supreme Court by James Roddy to foreclose a mortgage on the premises at 1945 Third avenue, owned by the concern.

Caught "Napping"

Bergoffen says he was caught "napping" by Roddy, between whom and himself, Bergoffen says, there is considerable "acrimony." He charges Roddy with taking undue advantage of a stipulation in the mortgage permitting immediate foreclosure if any part of the taxes are unpaid. Bergoffen says this did happen, but that it was forgetfulness that caused him to overlook paying \$384 taxes.

Justice Tierney said that "plaintiff's proof seems to show the property is not adequate security to pay the existing liens, together with those about to be added."

Selznick Making Plans for Next Year's Work

The production year at the Selznick Corporation's studios is figured from September to September. As a consequence the time is about at hand when the productions counted on for the current year are being finished up and plans are being formulated for the next year.

Myron Selznick, vice-president, in charge of production, is responsible for the statement that everything intended for the 1920-21 year has been finished and is practically ready for exhibitors throughout the country who have contracted for it, and that the production program for the ensuing year is pretty well laid out.

There will be the usual star series with Elaine Hammerstein, Eugene O'Brien, Conway Tearle and Owen Moore, as well as a number of novelties in the way of production. Definite announcement of the Selznick product for 1921-22 may be expected within the next few weeks.

Pathe News Moves Offices With Real Newspaper Speed

When a daily newspaper moves its offices and machinery into new quarters, it is considered exceedingly "bad form" for any of the misadventures of "moving day" to affect the appearance and value of the current edition. Such a thing as missing an edition, on that account or any other, is unheard of. The same code of efficiency holds good in the case of Pathe News.

Last Wednesday and Saturday, as usual, Pathe News was "out" on time with issues of standard excellence in spite of the always-to-be-anticipated vicissitudes of "moving day." Comfortably "at home" at his desk on the twelfth floor of the new Pathe Building, 35 West Forty-fifth street, New York, Editor Emanuel Cohen gave his "O. K." to the Saturday reel, which had been developed, assembled, printed, cut and titled in the new quarters, utilizing the enlarged and highly developed new mechanical equipment.

George Ade Is Signed by Marshall Neilan

Marshall Neilan's biggest coup in months is the signing of George Ade, famous humorist and author, to handle the titles of the John Barrymore picture, "The Lotus Eater," produced by Neilan in New York and Florida recently.

This author's genius for cramming much meaning into three or four-word epigrams, particularly fits him for the task of titling such a film as "The Lotus Eater."

Mr. Neilan is now enroute to Mr. Ade's home in Indiana where the film will be projected in the author's home and the preliminary work of preparing the titles will be laid out.

Upon completion of his conference with Mr. Ade, the producer will leave for Los Angeles where he will resume activities on his next First National picture started in New York recently.

Lichtman Makes New Appointments

General Manager Al Lichtman of Associated Producers, Inc., announces the appointment of J. J. Unger as special representative out of the home office. This appointment is effective immediately and as his first duty Unger has taken temporary charge of the New York exchange, succeeding J. Von Tilzer.

Another appointment announced by Mr. Lichtman is that of Arthur L. Widner as manager of the Washington branch, succeeding R. Berger. The appointment of Unger and Widner is in line with Mr. Lichtman's policy to surround himself with young, aggressive men of executive ability and personality.

Tilford Studios Devise New Estimate Sheet

What it calls "another step forward toward the planning and production of pictures on a strict business basis" is the "producer's estimate sheet" devised by the Tilford Cinema Studios, New York City, and recently mailed to various independent producers and directors. It standardizes the estimating for production in a clear-cut, budget manner and allows for the entering of the actual production costs, so that comparisons of estimates and actual costs may be made as a guide to future production. It is divided into fourteen items that cover every expense in connection with production, from office maintenance to settings.

Annual Meeting June 6

S. R. Kent, general manager of the department of distribution of the Famous Players-Lasky Corporation, has announced that the annual meeting of the district managers will be held in the home office during the week of June 6. All of the managers of the company throughout the country will attend.

SELZNICK NEWS

intelligence, *plus* Experience, *plus* Energy, *plus* Expensive Production—

A TOTAL HARD TO BEAT!

"Scoops" are its rule—not the exception to be wildly shouted about
Have you been watching it for the past few months?

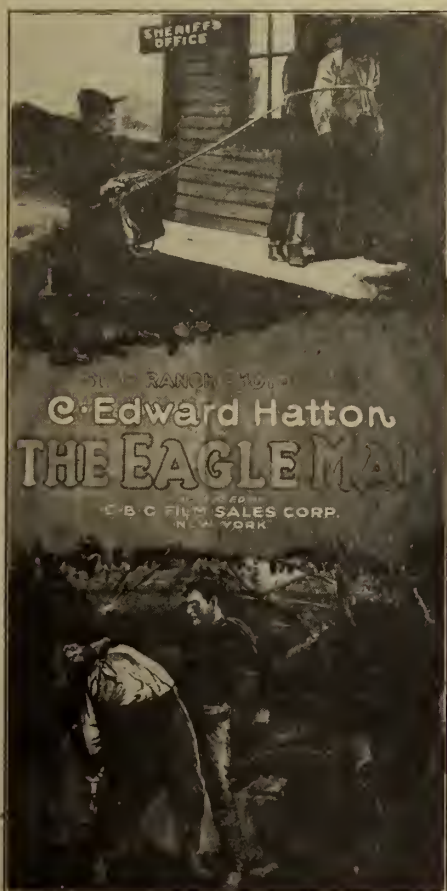
Selling the Picture to the Public

By EPES WINTHROP SARGENT



Special Three Sheets for One and Two Reels

One of the signs of the times is the effort now being made by the C. B. C. Film Sales Corporation to supply the growing demand for three sheets with which to advertise the one and two reel dramas they are putting out. For a time everything was given the feature, but now managers have found out that one and two reel comedies, of the right sort, will draw as much business as some five reel dramas. The next step has been a greater appreciation of the two reel drama, at first regarded only as a fill in on the program.



THE TWO REEL THREE

The cut shows the first of the three sheets to be issued for the Star Ranch plays, sold through that agency. This differs from the standard three in that the space is broken to give two pictures of vivid action instead of the large single feature or a clinch. This stuff really sells tickets as well as sixes, for it has the same action picture.

An interesting angle to other state rights handlers is the fact that supplying these sheets is said to have increased sales, since a preference is given the release with paper.

Don't stop plugging in summer, "because they won't come because it's too hot." They will come and come in droves if you can convince them that your house is cooler than outdoors.

Metzger Gets a Peach for a Window Display

E. Metzger, of the Strand, Croston, Ia., can get more exploitation for two dollars and a quarter than some men can with fifty. Mostly he uses street stunts or lobby displays, but he ran into something the other day that he should be able to copyright and farm on royalty.

He had Charles Ray in "The Old Swimmin' Hole" and he wanted to put it over. He got the idea for a lobby tableau and needed four dolls, so he went down to the toy store to buy them.

He told them what he was going to do and got them interested, and they let him have one of their windows too. This is what he did:

He built a board fence across the middle. There was a grass mat down front, and a lot of little dolls—boy dolls of course—peeping through the knotholes. Over the top of the fence were hung boy doll suits and underwear, and the fence was lettered with a sign for the show at the Strand.

If you wanted to see what was back of the fence, you were invited to come inside.

Get the idea?

He delivered possible patrons right inside of the store and not merely before the window. Dragged them right where the counters were. Of course you didn't have to buy, but you were in there and the stock was inviting. This is the first window stunt we have record of that actually pulled the patrons in. Lots of others get them in, but this pulls.

For his own display Mr. Metzger used the four dolls he bought. A piece of old looking glass was set down on a board platform in the lobby. This was the lake. A few sods from across the street, where there was a vacant lot, gave him his grass. The marble yard supplied the "rocks" a piece of shingle was the diving

board and a dark green cloth was his cyclorama drop.

He didn't bother to dress the dolls. He merely painted trunks on them and let it go at that, and it looked just as well. The display was backed by a picture of Ray and the usual lithographic work, but the scene was the big pull. The town has a population of about 8,000 and no one missed it but the bed ridden.

Mr. Metzger also got a department store window to hook in with a bathing suit display, but he will get several haircuts before he gets another idea as good as that toy store window that pulled the crowd inside.

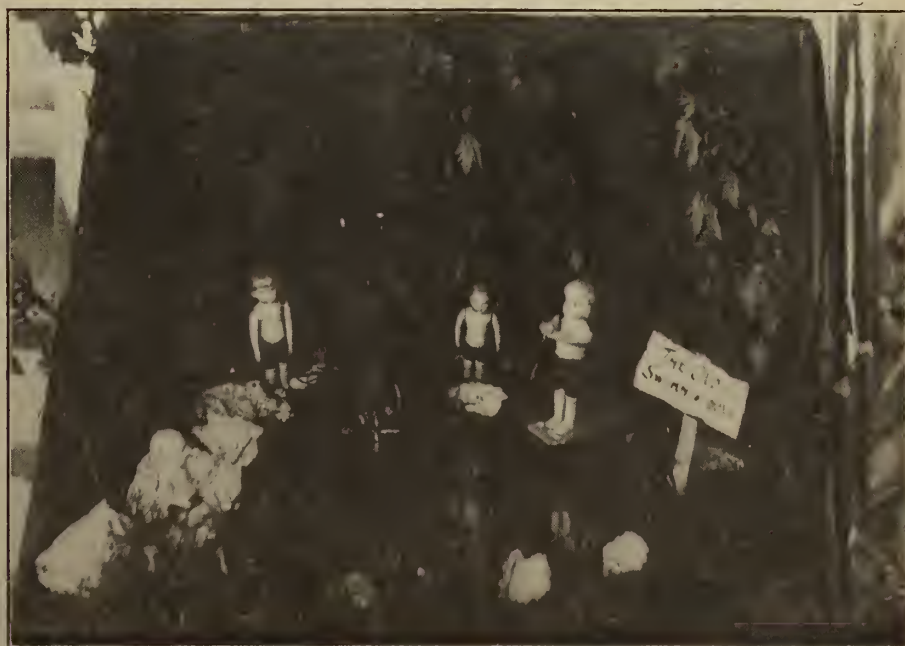
And it put this First National over like "Passion."

For Serial Succession

Free showings of the first episode of a serial is a familiar stunt, but here's a slightly different way to work. Have cards printed up with as many spaces as there are episodes of the serial you are about to launch. Call it the Gem Serial Club, or whatever your house name is, and explain on the card:

"Preserve this card. Each time you see an episode of (Serial name stamped in here) the doorkeeper will punch the appropriate space. If all spaces are properly punched, you will be entitled to free tickets to the first showing of the next serial, in evidence of our appreciation of your regularity."

Get a ticket punch with a distinctive mark and punch the tickets each serial showing, and you'll get them properly started on the next, with another card. It will show you a profit if you sell thirteen of a fifteen episode serial, and people will take a pride in their punched cards.



METZGER'S PAINTED SWIM SUITS IS A NEW IDEA

If you see the girls come out in a coat of water color this summer, blame him. He started it by painting suits on these dolls he used as a lobby display for Ray in "The Old Swimmin' Hole"

Selling the Picture to the Public

A Sample Scramble

Pulled for Metzger

E. Metzger, of the Strand, Creston, Ia., knows that a crowd will breed a crowd, so he told Creston the day before the opening of "Scrambled Wives" that if they were in front of the theatre about half past six the opening night, they could see what a scramble for tickets was like.

Already he had passed the words to the kids that he was going to throw fifty tickets from the roof of the Strand, so he knew he was telling nothing but the truth.

Just the Right Time

Now half past six is about going home time for business Creston, and their number was swelled by proud parents who came to see Johnnie or Sammie win a ticket or to take him home if he was one of the casualties.

You see, Mr. Metzger also knows that most kiddies are fed around six o'clock and that the hour he set would either make the boys demand an earlier hour or a later one, so that all mothers would know and be there, too.

They all were and there was a terrific scramble for the slips of paper and then everyone went home feeling that they had better get back early if they wanted to see Marguerite Clark in her new First National.

Used Title Quotations to Sell Arbuckle Play

Oscar Kantner, who does the exploiting for Paramount in the Indianapolis district, and Harry Kornblum, of the Criterion Theatre, Evansville, Ind., pulled a new one when they picked a title from "Brewster's Millions" to land a window showing.

They wanted to sell a florist with a cut-out and they wanted to make something that would fit instead of "You don't have to have 'Brewster's Millions' to buy her a bunch of roses here." They wanted to be a little different, so Kantner recalled a sub-

Hyman's Novelties at the Mark Strand

Although Hyman's headliners at the Mark Strand, Brooklyn, the week of June 5 will be Constance Talmadge, Jack Dempsey and Larry Semon, he is not cutting down his musical novelties. To the contrary, he is playing them up, to give the newcomers an idea of his regular show.



His program opens with two piano selections; Chopin's Polonaise in A Major, and Dvorak's "Humoresque," which was originally written as a piano solo. These

will be played by Marie Dvorak, said to be a daughter of the famous Bohemian composer. The red cyclorama will be used for a drop, with the grand piano and a piano lamp for setting. Stage in blue lights with a pink spot for the pianist, orchestra in blue flood.

The overture comes second. This is Suppe's "Beautiful Galatea" and will be played without effects. The orchestra will still be flooded blue, but orange spots from either side of the stage will change the effect.

The third number is a violin solo and dance. The rural drop with sheep will be used, with a scrim in front, a water ripple effect on the drop. Blue lights on the floor, concealed by ground rows will light the set and the dancer will get a blue spot from overhead. The violinist in the orchestra pit

will be picked up with a magenta spot. The selection will be Saint-Saens' "The Swan."

The first film number will be "A Day With Jack Dempsey" for which Hyman holds the exclusive rights for Brooklyn and which he is making the big bid in his copy.

This gives place to a set of four vocal numbers: the "Siciliana" from "Cavalleria Rusticana," "My Heart at Thy Sweet Voice," from Samson et Dalila, the "Bird Song" from "Pagliacci, and the "Thou Sweetest Maiden" from "La Boheme." The scrim front will be used and the numbers faded in and out as was done in "Indian Love Lyrics." The neutral blue cyclorama will be used for all four selections.

Then comes the topical review and this gives place to three lighter vocal numbers, "Loveland" from "You're in Love," "The Message of the Violet" from "The Prince of Pilsen" and "Sweethearts" from the Herbert opera of the same title. For this a futuristic interior will be used with tall vases with flowers on either side of the French window at the rear. Right and left there will be transparent columns with amber spots lighting these from the rear. Back of the window will be two 1000 watt blue lamps.

Constance Talmadge in "Lessons in Love" will follow, to be succeeded by Larry Semon in "The Bakery."

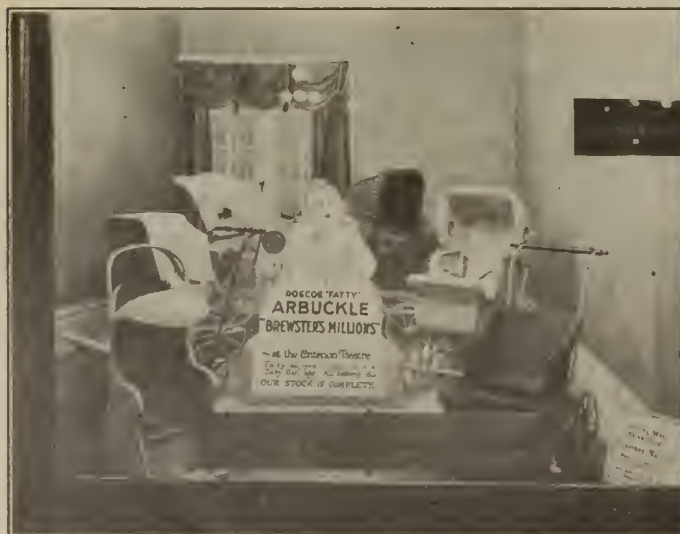
It should be noted that Hyman is holding all of his musical selections to before the feature, finding that they work best there, and immediately following the feature with the comedy. He has a record-breaking bill and is going to give it extra publicity.

title which ran: "The unspoken word is oftentimes evident of deepest regard." They added: "On Mother's Day send her flowers." They prefixed "Fatty Arbuckle in 'Brewster's Millions' says."

That fitted the situation and left them the millions idea to work in the window of a phonograph store, while in a furnish-

ing house they gave the baby cutout of Arbuckle its choice of six go-carts; which should be enough even for Fatty.

But this quotation idea is something new and good. If you get a preview of a picture, watch for titles which may suggest windows to you. It will be different and it will get attention.



MILLIONAIRE BREWSTER SEEMS TO HAVE HIS CHOICE OF SIX BABY GIGS TO HOLD HIM ALL

Harry Kornblum, of the Criterion Theatre, Evansville, Ind., with the aid of Oscar Kantner, of the Indianapolis Paramount exchange, tied up three windows. One used the baby picture and another the money output. The third got its punch from the quotation of a title in the play. Only one out of the three says, "You don't have to have Brewster's millions." Good!

Selling the Picture to the Public



MADE LLOYD THE STAR AND HOOKED TO HIS MIRROR PICTURES

Russell Rogers, of the Plaza Theatre, San Diego, made the two-reeler the feature above the five and made more money. The three lines on the marquee refer to the three one sheets below, which show the mirror distortions from the play

Used Mirror Pictures for Harold Lloyd Run

Russell Rogers, of the Plaza Theatre, San Diego, made Harold Lloyd in "Number, Please" his star above the dramatic five-reeler and found that it paid him. For the lobby he used the three pictures showing the comedian looking into the distorting mirrors, which are one of the funny incidents in the film. The lines "Bigger," "Broader" and "Funnier" on the marquee refer to the three frames set below, the "bigger" showing the tall distortion, the "broader" the squat figure and the "funnier" the serpentine effect. The appropriate picture, you will note, is below each sign, and care was taken to see that this position was always preserved.

"Number, Please" was a clean-up, but "Now or Never" is vastly superior. Clear the track for that.

Got a Full House With King and Queen

S. G. Sladdin, who has been transferred from Boston to Buffalo to Paramount, dropped down to help the Crescent Theatre, Syracuse, put over "Deception."

Harvey's Minstrels thought they were too well known to need banners, so they just paraded the street, and right behind Sladdin had his royal pair in a placarded automobile. A lot of people thought the entire turnout was for "Deception."

Beard Needed Trimming

Then the king (who was sadly in need of a barber) was sent out on the streets to peddle bills, and the Queen went along to see that he didn't pick up any more wives on the way, and they had a tough time getting all the people in without getting into a jam with the fire department. It's the first

time that a king and a queen ever made a full house, but this was publicity, not poker.

Sladdin also used men with banners, tied up a majority of store windows, put in 200 one sheet teasers, 100 regular ones and 500 window cards. It made an eight day run that was a knockout.



THIS FUZZY, WHISKERED KING WAS A REAL WINNER

You can tell that by looking at his queen, but what we really mean is that the royal pair made it a full house for the Crescent Theatre, Syracuse. The stunt was planned by S. G. Sladdin, the Paramounteer for Buffalo, and he killed a minstrel show

Time Table Mention Is Something Novel

In addition to depopulating the Glacier National Park of all its Indians, Pete Smith points out that the Great Northern Railway is giving "Bob Hampton, of Placer," full page mentions in its time tables with a request that the reader see this Marshall Neilan production, as a preliminary to wanting to see Glacier Park.

Time table advertising is something new, and gives another kick to this First National product, for about this time the circulation of the time table is not confined to the cities along the route, but is widely sent to tourists and vacation prospects.

Contests Extend "The Golden Lily"

Contests were used to enliven the second and third week runs of "The Golden Lily" at Grauman's Theatre, Los Angeles. Lily contests were naturally the angle used.

For the second week of the run prizes were offered for the best lily blossoms grown in Los Angeles. The entries were received on the Sunday of the second week and the judges selected one bloom from each entry. These were numbered and placed on display in the lobby for four days, when the awards were made, the prizes being \$25, fifteen pairs of seats and ten pairs to the third. The judges were all experts.

For the third week prizes were offered the students of the high school for the best drawings of a dissected lily and a two hundred word story. This was worked through the Los Angeles Express, which gave the stunt the required publicity.

The two stunts kept the picture in the public mind for two weeks and materially aided the extended engagement.

Selling the Picture to the Public

Got Two Page Tie-up on "Deception" Title

Albert S. Nathan, who is now exploiting in and around New Haven for Paramount, got a two-page hook-up for "Deception" by playing up the title with such lines as:

"You will never find 'Deception' practised in any of our business dealings." "There is no 'Deception' in our store. You will find that at the theatre." This last is not very complimentary to the house but the theatre can ride it with the statement that patrons will find deception only for the specified period.

Makes Posters Show Change in Pace, too

Lem L. Stewart was the first to emphasize the need for change of pace in lobby and newspaper work to get proper display. Now Fred V. Green, Jr., the Denver Paramourteer, kicks in with a plea for the billboards.

The Curran Theatre, Boulder, Colo., used a 24-sheet stand for the big show of the week, showing it seven days. The Paramourteer persuaded him to blow it up at the end of four days, building up with block ones and with cutouts.

The way it works is this: The star picture is run for three or four days. The stand is showing for a week. The paper runs three or four days ahead of the showing. It's an old story when the show opens. Everyone has seen it.

Now on the day of the opening the new paper goes up, and give a fresh kick to the patron's memory. It sounds like a small matter, but you can prove in dollars and cents on the box office report that it pays and pays handsomely. Paste up white paper, and then paste down a cutout with threes or block or even home made hand lettering, but make it something new and different.

Greene also planned a couple of good windows. The one shown is unusually good because it is not overcrowded. The

lilies are cloth, gilded, and affixed to a live plant.

You can get the white paper cheaply from the newspapers if they use web presses, for the paper is seldom stripped from the rolls. You can get it for almost nothing and it will paste down all right.

Special Check Room for Store Parcels

D. J. Shepherd, of the new Branford Theatre, Newark, has found something new in a tieup with a large local department store. He made a deal with the Bamberger store to deliver purchases to the house at the request of the buyer.

Shoppers who come downtown to make a few purchases before going to the theatre, do not have to lug their packages around. They simply ask to have them sent to the theatre and after the performance they present their sales checks as evidence of proprietorship, and the parcel is turned over to them.

Special deliveries are made to the theatre at such frequent intervals that there is no disappointment, and it has not only proved to be a convenience to the patron but a business getter to both the store and the theatre.

Both Are Helped

Shoppers go to Bamberger's instead of to other stores, because they know that they will not be bothered with the packages until it is time to start for home, so the store gets that advantage over the other shops. On the other hand, the shopper is certain to turn up at the house, in order to get the packages, and is pretty certain to go in and see the show.

It puts the Branford definitely on the list of the shopper, and there is no change in the program. An interchange in advertising helps both store and theatre.

It is a great stunt to help the matinee business.

Try anything short of a fire to bring people to your house and they will come in.

Greene and Swift Beaten By a Woman

Getting twenty-five windows in a single department store AND the doors, is the record of Jean Darnell, of the Goldwyn publicity staff for the South, and we think this record will take a lot of beating. Fred V. Greene, Jr., and Harry Swift are left in the rear.

Miss Darnell worked the stunt in San Antonio, tying up Joske Brothers' store. It was an anniversary week, and they were anxious to get all the attention they could. They gave Miss Darnell a part of each of their twenty-five windows and then let her paste the inserts from the trade papers to all the entrance doors.

The attraction was "Don't Neglect Your Wife" which was playing at the Rialto, and the stunt had everyone talking.

For a lobby attractor, she used a beaver-board book, painted to resemble the Gertrude Atherton novel from which the play was derived. The book was slightly open and a red heart, with a cupid painted on it, was used as a bookmark.

It made a big flash and backed up the department store work.

In addition to the twenty five windows, Miss Darnell got two drug stores, a music store, a light and power company window and a clothing store. That made thirty in all and Miss Darnell called it a day, as well she might.

Cowles Is Promoted

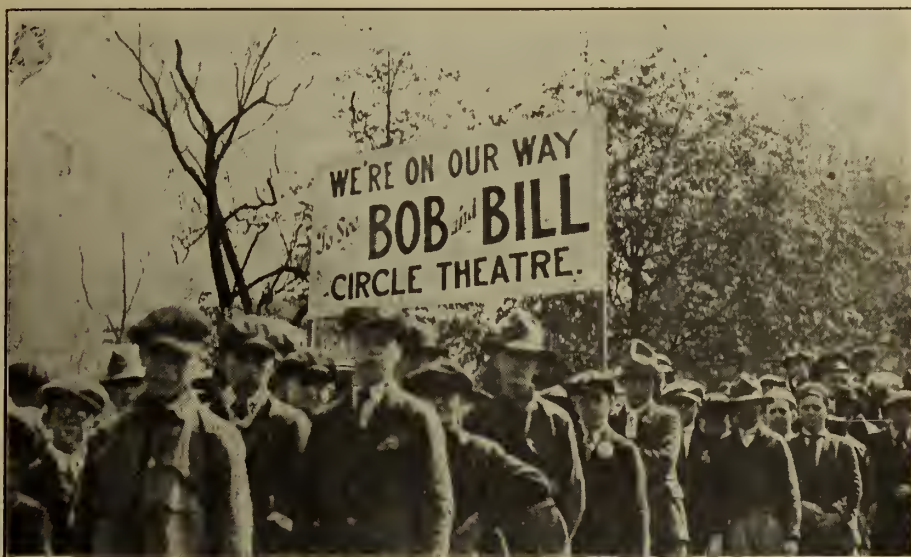
A. C. Cowles, who did such splendid exploitation work for the Galax Theatre, Asheville, N. C., as a student manager, has been promoted to be manager of theatres at Spartanburg on the strength of the work he did for Southern Enterprises in Asheville. He is a natural exploiter and we look to see even better work from him in his new position. It is a deserved promotion for merit and we congratulate Southern Enterprises perhaps even more than we do Mr. Cowles. It is always harder to get a good man for a job than a job for a good man.



HOW FRED V. GREENE DEMONSTRATED THE VALUE OF CHANGE OF PACE IN POSTER DISPLAYS

The Curran, Boulder, ran a 24-sheet seven days, though the star feature was shown only three or four days. The Denver Paramourteer persuaded the house to give the stand a fresh kick by changing the paper for the opening day. This display includes two threes, a set of block halves and a cutout from the six pasted on a white background

Selling the Picture to the Public



THERE WERE FIFTEEN HUNDRED BOY SCOUTS IN THIS PARADE

The photograph is not large enough to show them all, but it gives a hint of the way the banners worked, and this was the big idea for the Circle Theatre, Indianapolis, which put over the film in a large way by this method

Boy Scouts Visited

"Bob and Bill" Film

The Circle Theatre, Indianapolis, organized a Boy Scout parade and 15,000 scouts, with all the scout officials, visited the first chapter of the "Bob and Bill" trapping series.

This particularly appeals to the scouts, who are supposed to be versed in woodcraft, and the scout masters welcomed the chance of bringing the scout idea before the public, so both sides broke even on the benefits, and the house put over the rest of the series.

Carries Appeal

The "Bob and Bill" stuff is ideal material with which to work an appeal to boys, for they all love the wood's idea, even though they may live in the cities. It is worth while making an extra effort to get them in.

To Harry Swift

Dear Harry:—

Long time ago

You used to send in

Lots of good ideas, but

Now

We get nothing but

Windows

And windows and

More windows.

They're great,

But we like a

Change of pace.

Do it different,

Yes?

Thanks,

E. W. S.

Reward Card Used to Sell Justine Johnston

Howard F. Wemdt, of the Rivoli, Toledo, seems to believe in the Boy Scout plan of doing one good turn each day, but he holds these good turns to the house.

One of his latest is to offer box and orchestra seats for the best replies to a set of questions about Justine Johnston in "Sheltered Daughters." To give everyone an equal chance, he gave the house number of both telephone companies that questions might be asked.

Helped Mailing List

As the name and address of the contestant had to be included in the reply, it not only put over the new star, but it helped the mailing list, as well.

Contests are to be recommended now and then if for no other reason than that they help the mailing list, both with new names and corrections of old addresses. But this is generally only a by-product of the more direct advertising appeal.

"Deception" Posters Are Artistic and Compelling

Naturally the Paramount poster department has laid itself out on the displays for "Deception" not alone because it is one of their best bets, but because there is no self-selling star or familiar title.

About the best of the suite is the three-sheet, which contains in a few words most of the selling talk for the play. It will pay to use an extra quantity of these, being careful to post them where they can be read with ease. Second-story locations and boards well back from the sidewalk line should not be used, and if you have no three-sheet boards in front of the house, make one for this stand and put it in place a week or so ahead of the opening.

The 24-sheet combines the striking effect of a large figure with the size suggestion of the mob scene and makes a double appeal, while the window card hooks up with this by duplicating the figure. All three should be generously used, because the picture will need the moral effect of big display if its artistic bigness is to be emphasized. Don't wait until the picture is out of town again to let them talk about its production size. Put it over in advance.



PARAMOUNT HAS A REALLY ARTISTIC SET OF POSTERS FOR "DECEPTION," AS THESE SAMPLES SHOW

The three sheet (left) is a type talk on the play to sell that instead of the star, who is not known to American theatregoers. This should be used liberally, for it will do more selling in this particular case than will merely pictorial paper, though the 24-sheet (center) is a striking sheet with a nice combination of large figure and the mob. The figure is repeated on the window card to hook up with the larger posters

Selling the Picture to the Public

Book Markers Helped

Tell of "Black Beauty"

D. M. Bain, of the Wells Amusement Company, Wilmington, N. C., used book markers to good effect in his campaign for "Black Beauty." He had these printed on colored cards about two by five and one-half inches, the stock being heavy enough to stand hard usage.

On the front was a cut; evidently a stock one column cut from the press book, and on the back was printed up the advertisement for the showing. It was substantial and lasting.

Pleased the Principal

He had no trouble in getting these into all the schools, and one principal was so well pleased with the idea that he gave the children a little talk about the book and play in the assembly, just before the markers were given out.

He felt that even if this might be free advertising, it was something that the children should see, and he was willing to advertise in order to get it over.

The stunt is inexpensive and is always to be commended where the story is one of especial appeal to children. Care should be taken to select strong stock in attractive coloring, for the advertisement fails if the card goes to pieces before it performs its service.

Billboard Improved

One Story Taxpayer

Eli M. Orowitz, the Philadelphia Paramounteer, has gone in for city improvement. He was in Shamokin, Pa., and found a one story taxpayer that looked like a reformed garage.

He persuaded the owner that a stand on

the roof would improve the looks of the building and obtained permission to put up a board for the Victoria Theatre, one of the Chamberlain circuit of houses.

The house put up a decorative stand for three 24-sheets, and it really did give tone to the corner, taking away the insignificant effect of the low building, unrelieved by architectural decoration.

And it gave a fine showing to the posters, which led off with "Forbidden Fruit."

Orowitz also arranged similar boards for two 24-sheets and two sixes to hide a vacant lot that was so rocky that it was cheaper to pay taxes than to excavate and build. That sort of thing is practical aid that lasts beyond any one picture, but it is the sort of service the Paramounters seek to perform.

A Pretentious Program

Stanley Koch, of the Columbia, Coffeyville, Kan., sends in a twelve page magazine with a stiff cover that he publishes "from time to time," apparently about every two or three weeks. He carries a lot of good reading matter, some of it lifted from one of the scandal sheets. This is apparently paid for with a credit line giving the address and subscription price, but we think that most patrons will blame the house if they send on three dollars and get the dinky little sheet. It would be better to fill in with material perhaps less suggestive, but not requiring a credit line.

The publication will do the house considerable good, but it might be materially improved by eliminating the numerous turnovers to a continuation page, a more uniform style of program pages and the addition of more reading notice about the house itself. The idea is excellent and the issue is pretentious in a way, but amateurish in make-up. We think a chat with the foreman would help a lot.

Sold "The First Born"

On the Chinatown Angle

H. A. Albright, of the American Theatre, Butte, made his drive for "The First Born" on the Chinatown angle. Hayakawa is not a strong draw in Butte, but Albright knew that it was a good production and that it would please the people, so he sold the Chinatown idea and slid on the star.



THE ALBRIGHT FRONT

The pendants from the marquee include big lettered "Hop Joints," "Chinese Gamblers," "Chinese Crooks" and similar attractors, alternating with lanterns, and the banner above goes on the same lines.

The box office was screened with a false front with a barred window, and a trellis framed in the sides and rear. Formal flower stands relieved the bareness of the lobby.

It was all old fashioned ballyhoo, but it brought the people in to a big record and they went out better pleased with the star than when they entered, and it will help put over the next Hayakawa as well as showing an immediate profit.

Knowing what to advertise is as important as knowing how, and we'll express the opinion that Mr. Albright is there.

A Catchline Contest

Some time when you don't know just how to swing a production you want to put over, try putting a frame in the lobby with this lettering:

We want to use this space
For an advertisement for
"Killed by the Censors"
Which we shall show
July 3 to 9

We will give \$5 for the best advertisement of forty words or less.

Contest closes June 25. Get the facts free.

Put that out a week ahead, offer the story, cast and other details on a cheap throwaway and you'll have half the town studying up—and telling the other half.

Most men think they can write better advertising copy than you can. Give them a chance. It's possible you'll dig up some-one good. It is certain you can get your money back.



A DECORATIVE BILLBOARD IMPROVED THE LOOKS OF THIS STORE

Eli M. Orowitz, Philadelphia Paramounteer, planned this and similar boards for the Victoria Theatre, Shamokin, Pa., one of the Chamberlain string. It not only improved the looks of the store, but it helped the theatre business

Selling the Picture to the Public

"Too Much Speed" Ones Ideal for Exploiting

Mindful of the municipal use of the "What's Your Hurry?" posters and general exploitation, Paramount has named the next Wallace Reid play "Too Much Speed" and has brought out some one sheets that will tie up effectively to any automobile campaign.



HANDS ACROSS THE SEE

The lettering and background are bright yellow with the hand and sleeve in black, and they will make ideal cutouts for street work and traffic stations.

The picture will not be released until July 10. If you expect to use it, you can start in to campaign, beginning slowly so that the campaign is at its height about the time the picture is due.

Start in with letters to the paper about speeding, get the automobile club to come in with you as against speeders, who bring all autoists into disrepute, and then suddenly flash the one sheets as teasers and working into a campaign, when the outstanding teasers should be stripped.

Had Special Paper Advertise "The Kid"

Steve Willit thought that it would take an entire newspaper to tell all about "The Kid," so he got out his own, a reduced sized eight-pager.

A part of the space was given to local merchants, and the income from this source paid all the costs of printing and distributing the sheet, which was given the news boys with instructions to leave one at each house on their routes, and at any others that looked as though they needed one.

To get the trade advertising, a contest was run along the dropped letter idea. A letter was dropped from some word in each advertising space, and these letters,

properly spaced, spelled the name of one of the firms advertising.

This firm was supposed to give a special cash prize to the first to turn in the answer, though in reality a part of the cost of this space was remitted to cover the prize. Tickets to "Passion," which preceded "The Kid," were also given, and this helped the second attraction as well.

With smartly written copy and plenty of cuts, the special issue was made very attractive and the local papers made semi-humorous allusions to their temporary contemporary.

It was a campaign that paid from every angle; not the least of which was that it made the advertising merchants pluggers for "The Kid."

Jail with Real Bars Beats Painted Boards

E. C. Houston, of the Gem Theatre, Sherman, Texas, has invented a better jail than the usual beaverboard affair, and it is cheaper, as well, this front costing only \$30.

Down in Texas it is not a good plan to suggest stuffiness in a house front. It is warm down there and something light and airy is better. Mr. Houston went to the local turning mill and arranged for some rods to be turned up. These were run through cross pieces and made into a sectional jail and then painted a dull black.

The result is something really convincing and yet which does not shut out the light and air. The convict appears to have been taken from a Metro poster, but it works well for this title.

Mr. Houston has made a real contribution to exploitation ideas, and has evolved a jail that will find general favor both on account of its lightness and cost. If you have no local planing mill, see if your hardware store cannot supply one inch dowels. These come in three and four foot lengths.

Another New Kink On "Raffles" Stunt

The Virginia Theatre, Vallejo, Calif., appears to have found a new twist to the "Raffles" idea. It tied up the local paper and a prominent store and got triple publicity.

Three girls, all of whom were masked and who wore the tam o' shanter hats made familiar by Priscilla Dean in "Outside the Law," made their appearance in the show window of the store at stated times. One of these was the "mystery girl" and the trick was to locate her when the trio had slipped off their masks and mingled with the crowds in the store and on the street. The usual salutation was required, and the prizes were the Priscilla Dean tams and passes to the show for several weeks.

Having more than one girl, with but one of the trio the proper person to ask for the prizes, gave a new kink to an old stunt and made it better than ever, though even the straight "Raffles" stunt never seems to lose its charm. Having comparatively small prizes made it practicable to award several of these, and that helped the interest along.

Where this stunt is worked, several small prizes are better than one large one. They can be properly spaced and used to keep the interest alive.

Matches the Attraction

Goldwyn has issued an unusual plan book for "The Cabinet of Dr. Caligari." The book is gotten up in the style of the futuristic-impressionistic story and contains much suggestive material for exploitation and presentation, including the prologue used at the Capitol at its premier.

There is little ballyhoo material, for this is not a play to be circused, but there are a number of good exploitation stunts of a more dignified nature. It is an excellent example of fitting the material to the subject.



THESE BARS ARE REAL, BUT THEY ARE NOT STEEL

The local planing mill turned them out, and H. C. Houston, of the Gem Theatre, Sherman, Texas, built a real jail in sections which can be taken down and put up with little trouble. It's better than beaverboard

Selling the Picture to the Public

Barry's Picture the Prize in a Contest

U. S. Hill, manager of the Strand Theatre, Albany, recently held a prize contest for the best essay on "Why I Liked Wesley Barry in 'Dinty'?" The reward was a picture of the kid star done by a local artist and nicely framed.

Possibly the kids would have appreciated a ticket prize more, but Mr. Hill was using the picture for a lobby display and killing two advertisements with one picture.

This stunt works better where the appeal is to older persons and the prize is the picture of some adult star, but it made more business for Mr. Hill, and it cost nothing.

Twelve hundred essays were turned in, so there must have been a kick in the idea.

This Lattice Design Is Handy for Summer

Frank Bligh, of the Liberty Theatre, Salem, Oregon, used a latticed front for the Pathe release, "Kickaroo," and writes that it made an appreciable difference in the receipts, but we think that it would pay to make a semi-permanent front along these lines and use it through the summer.

If you get the sun, train real vines over the lattice, keeping open spaces for frames for stills or one sheets. You can get fast-growing vines with afternoon flowers that will make it a thing of beauty. Then use cool blue lights inside of the lattice to contrast with a stronger illumination out front and you'll create a suggestion of comfort without having to use the "20 degrees cooler" swank.

Mr. Bligh made effective use of the idea

for once, but it can be made to help business all summer.

If you want to go the limit, put in gutters, hang cloth back of the lattice, keeping it moist with a trickle of water, put fans back of this and you can blow cool moist air into the street that will simply pull the patrons in.

Nothing hurts business worse than a hot looking lobby in the summer; particularly in the afternoon and early evening. Make yours cool, and you cannot do better than this. If you think you can, shoot in your ideas.

Spanish Dancer Sold "The Passion Flower"

Because of the Spanish atmosphere of "The Passion Flower," the latest Norma Talmadge-First National attraction, the Circle Theatre, Indianapolis, tied up a phonograph store.

A drop was used in the window to suggest a Spanish scene, and a dancer who had been used in some of the Circle productions, fed Spanish records into the machine. When a crowd gathered, she would do a dance to the record accompaniment.

She had pedestrian traffic stopped most of the time and frequently she had to leave the window to let the vehicular traffic get past, so large were the crowds.

Most of the Spanish records are standard stuff and the dealers regard these sales as velvet, and welcome a chance to dispose of them. You can use this stunt for "The Passion Flower" and "Gypsy Blood," adding the Carmen records for the latter. The girl does not have to be a very good dancer, if she is a good looker and attractively dressed.

Lowdown on Windows As Told By Greene

Fred V. Greene, of the Paramount exploitation forces, quotes a store advertising manager on the psychology of the window dressing. He tells nothing new, but he puts into clear form what all should know, and it will be a handy argument to use should you try to capture a window unaided. He says:

"A few days ago I was in Boulder and I explained I had an idea for a window tie-up. The manager of the theatre suggested White-Davis Company, the town's leading dry goods house, but doubted whether they would give their window for theatrical tieups.

"I telephoned Mr. White and without much argument he was willing to give it a try. He sent Ralph B. Frost, his advertising manager, over to see me, and we quickly settled on an attention attracting display. I next called on Mr. Frost, desiring to get acquainted with such an up-to-date advertising manager and he made several remarks in regard to window displays that I think should be repeated.

"A window," Mr. Frost said, "is dressed with the one idea of bringing people into the store, and to do that it must be attractive as well as compelling. Now with regard to the attractiveness, this must be sufficient to halt the passersby and rivet the attention upon it.

"The regularly dressed window, no matter how carefully done, will not do this with any degree of certainty. The passersby may stop, admire the goods contained in the window and then proceed on down the street, without any deep impression having been effected.

"But take our window as it is now. It is attention drawing, because anything new or novel attains that result. People stop and look and once they have digested the novelty of it, automatically their eyes rove on the rest of the window, searching for other novel features. That's when we win—they see our goods and although they possibly don't realize it, a much more lasting impression of our goods has been created than if the window contained no new or novel ideas.

"This is not guesswork of supposition on our part," Mr. Frost continued, "for we have tried it before and know the results obtained. Of course, I do not imply that we would want a continual tieup with a theatre—the novelty would finally wear off, not only for ourselves but for the theatres—but any time the Curran Theatre has a novel suggestion I'm for it."

Here's a New One

The Spotlight, the meaty little organ of Southern Enterprises in Texas, reports that Willis Adams, of the Palace, McAlester, is getting good results with a six sheet board used for cutouts in the lobby.

For example, they used a cutout for "Midsummer Madness" backing it with a light and dark blue alabastine, blending in to get a summer sky night effect and adding a moon and stars done in aluminum paint. With a strong light in front, the illusion was remarkably good. After the showing the cutout was soaked off, the alabastine painted over with another shade and a new cutout put down. With half a dozen packages of alabastine in different shades and a nice eye for color, the board offers a good lobby stunt for frequent use.



PUT THIS SPRING SUIT ON YOUR HOUSE FRONT AND GET BUSINESS
The Liberty Theatre, Salem, Oregon, used it for a special design to put over "Kickaroo," a Pathe release, and Frank Bligh says that it helped the box office, but it is a good design for a permanent summer front. Copy it

Selling the Picture to the Public

Applies Demonstration Methods to Selling "Passion Flower" Tickets

STEVE WILLIT, of the Liberty Theatre, Astoria, Oregon, applied the window demonstration idea to selling tickets and made a go of it. It offers a new idea, applied to theatre tickets, and supplied a fine window showing.

If you live in the cities you know what window demonstration means. Lately it has become a business in itself, and you are used to seeing a man wrestle with the new fashioned collar button or beltless trousers supporter, and then shuffle a deck of advertising signs on an easel.

Mr. Willit thought that the same thing could be done for the picture, and he hooked up a drug store window.

Needed a Girl

First off he got hold of a pretty girl who had enough self-possession to carry off the stunt. He dressed her in Spanish costume and put her in the window to sell Norma Talmadge in "The Passion Flower."

A spinning wheel, a rifle and an easel with the cards were her props. She would enter the window and stand looking at the crowd until a sufficient number gathered, when she would display the first card, which read: "I am the Passion Flower." If this got over without protest, she flashed the second, which read "I am La Malquerida." If no one contradicted this fact, and no one did, she ran on with "I am a character of literature created by Jacinto Beneavente, greatest of Spanish dramatists." "I loved tenderly." "I thought I should hate a man." "He loved me, and slew a man for me."

Just Like a Serial

This began to get interesting, so the crowd stuck around and whispered "Go on, go on!" and she came back with "I did not hate him. The bitterness of my passion was really the fervor of great love." "Love and Hate, psychologists say, are twins. You may scarcely tell them apart. I could not." "I am La Malquerida." "I am the Passion Flower." "I am at the Liberty."

She paused a moment to let this fact sink in, and then she retired from the window to rearrange her cards for the next show and to let the crowd disperse. With a clear field she came back to do it all over again.

Will Work for Others

This idea will work for any play with a picturesque female character. It will work with a man, for that matter, but a girl in a window will always get more of a crowd than a man. The chief point is to get the cards short, snappy, and interesting, building up to the fact and then blowing it off quickly, before the crowd can lose interest and drift away.

It can only be used occasionally; about every three months in a city or five to six months in a town, but it has a powerful first kick and it can be made to repeat.

Save for Good Films

And, like Mr. Willit, keep your exploitation ideas for the good pictures instead of wasting them trying to put over a weak sister. It does you no good to pull a crowd to see a poor production. Show them the good ones and they will come to the others, but they won't blame you so much if they do not like the show.

It put over this First National to crowded

houses, and it helped both the Talmadge plays and the First National idea as well.

Quotations Will Help "Two Wise Wives" Shows

Claud Saunders, exploitation manager for Paramount, suggests that "Too Wise Wives" offers some good sub-title quotations for window hook-ups.

There is one line: "You know, sweetheart, when a fellow is used to his pipe and slippers, they are a lot of comfort to him." This will work for cigar stores, shoe dealers and department stores, the latter adding smoking jackets.

Another, "John Daly didn't know it, but he was going to buy a certain limousine in the morning" was cut out for an automobile dealer, and "She would have to change the figures on the tags for the benefit of her small-salaried husband" gives a great opening for bargain sales on all sorts of feminine wear.

Cutouts and Paintings for "Small Town Idol"

Jerome Casper, of the Rowland and Clark theatres, Pittsburgh, used a clever idea for "A Small Town Idol" at the Savoy Theatre. He made cutouts of the paper and backed these with paintings to carry out the idea, but occupying the full corner of the lobby.

The cut shows the street scene with the town hall which occupied the right. On the left was a painting of a race track scene with the racing stuff from the paper also cut out and mounted.

It made a tremendous flash and materially

helped to put the receipts over the top. The Savoy enjoyed one of the best weeks in its history. The Regent, a sister house, in a neighborhood trusted more to the newspaper work, since there was not the transient population to be affected by a big lobby smash, but it got some of the business the Savoy sold. One thousand one sheets were used for the two houses.

California Theatre Has an Anniversary

It just happened to occur to Nick Ayer to send in one of the anniversary programs of the fifty-second Sunday morning concert at the California, San Francisco.

As told some time ago in these columns, Roth & Partington are giving musical programs second to no organization in the city, with notable soloists and a better musical organization than the Symphony Society now can boast, and the ending of the first year marks the first period in a really notable musical event.

A special program was selected for the occasion with a local celebrity as piano soloist, and the event was seriously treated by the musical critics.

These musical events are among the things which help to place the Roth & Partington houses in a class by themselves. It brings advertising of the best sort. Other managers, with a good orchestra or an exceptional soloist at the organ, could capitalize that fact to great advantage to themselves and the pictures in general if they would make this appeal to the better class of patrons.

Where Sunday performances are not permitted, a series of invitation musicales would more than pay for themselves in advertising and might place Sunday opening in a more favorable light.



THIS DISPLAY COMBINES CUTOUTS WITH PAINTED BACKINGS

The Savoy Theatre, Pittsburgh, sprang something new when Jerome Casper took cutouts from the paper and backed them with paintings to carry out the idea. The cut shows one side of the lobby. The other had the horse race to advertise this Associated Producers' release

Selling the Picture to the Public

This Space Is Poor, Yet It Won Notice

This 110 line drop across four columns for Tom Moore's Garden Theatre, Washington, D. C., violates about every rule of good advertising and yet it manages to make a big noise in the Sunday paper. This is partly due to the fact that it is so different from the rest. It will probably sell on its circus appeal, but the chances are that it will oversell. The space lives up to the

copy writer that recalling his past successes is going to put over the play. He is probably sold before the reader comes down to the miniature biography at the bottom, but this talk about his past work is going to help solidify the impression, and will probably bring them out of the house better pleased than if the announcement had stopped with star and title. It is not

the display is not badly done, and the copy is better than the display. One of the small panels gives thanks for past favors and the companion space on the right promises even better things in the future, which cares for the two big essentials of any anniversary space. The rest of the display gives the two attractions for the week and announces two underlines. What we like best in the copy is the chatty style in which the stories are described. This does not aim to tell the story but rather is a talk about the story. Instead of revealing the plot the text tells something about the production, the star, the locale, the author, director and something of the nature of the plot. This is always to be preferred to the condensed synopsis, because it carries a broader appeal. With a little practice it is just as easy to write as to clip from the pressbook and it does more to sell. Mr. Hassett is working along the right line and he gets a good if not an elegant display.

One Big Week
Beginning
Sunday, May 1

GARDEN THEATRE

HERE AT LAST!
THE BARNUM & BAILEY OF ALL MOTION PICTURE SPECTACLES! A COLOSSAL, COLORFUL, MAGNIFICENT MASTODONIC ENTERTAINMENT, COMBINING FOR THE FIRST TIME ON SCREEN AND STAGE, ALL IN ONE STUPENDOUS WHOLE, THE SPECTACULAR FEATURES OF CIRCUS AND HIPPODROME, THE NOVELTY OF VAUDEVILLE, THE HEART INTEREST OF DRAMA, AND THE ART OF THE MOTION PICTURE!

4
SHORTING, TRAINING, SNOW-WHITE STEEDS

4
DRIVEN BY DARING, DARE-DEVIL, DEMON DEATH-DEFYING DRIVERS RIGHT ON THE GARDEN STAGE, IN A RECKLESS, ROCKING, REELING, SWAYING CHARIOT RACE—REAL LIFE BREATHING MEN AND HORSES—BOTH MAN AND BEAST URGED TO THE LIMIT, TEARING AT TERRIFIC BREAK-NECK SPEED, RIGHT BEFORE YOUR VERY EYES! AND—A COMPANY OF ACCOMPLISHED ACTORS IN THE MOST BRILLIANT AND DARING LIVING PROLOGUE EVER ATTEMPTED!!

"MADONNAS AND MEN"

TOM MOORE'S CIRCUS AD

expression "advertised like a circus," for the same flamboyant phrase is employed and it starts off with "Here at last. The Barnum and Bailey of all motion picture spectacles. A colossal, colorful, magnificent, mastodonic entertainment, combining for the first time on screen and stage, all in one stupendous whole, the spectacular features of circus and hippodrome, the novelty of vaudeville, the heart interest of drama and the art of motion picture." And the answer is that it combined "Madonnas and Men" with the Ben Hur chariot apparatus with chariots "driven by daring, dare-devil, death defying drivers right on the Garden stage, in a reckless, rocking, reeling, swaying chariot race." It is over-drawn and we believe that the people will come away disappointed, in spite of the chariot flash. Piling the adjectives too high will cause them to topple over. You can do that with a circus which stings you once and then stays away a year to let you get over it. You sort of expect the circus man to exaggerate, but it doesn't do for a house which has to stay on in one place week after week. It will bring in the money, but it is apt to react against coming attractions and in the end it is not a money maker. And circus men know that all capitals are not as easy to read as upper and lower case, and they occasionally use the latter. Here the only lower case letters are to be found in the small typ in the ears on either side of the signature. The rest is all solid caps.

—P. T. A.—

Sells the Feature by Telling of the Star

The Randolph Theatre, Chicago, takes 100 lines across three to tell of Meighan in "The City of Silent Men," and gives a good part of it to selling the star by telling about him. We don't think that Meighan needs much introduction to the Chicago public, but we do believe with this

JONES, LINICK & SCHAEFFER
RANDOLPH
STATE and RANDOLPH
8:30 A.M. Continuous 12 P.M.
FIRST TIME SHOWN ANYWHERE!

THOMAS MEIGHAN
in
"The City of Silent Men"
A Paramount Picture

THOMAS MEIGHAN didn't become a star overnight. His motion picture career has been marked by big achievements. His new picture, "The City of Silent Men," is an unusually strong story in which the star essays one of the most sympathetic roles he has ever portrayed. He was the admiration of millions by his remarkable characterizations in "The Murder Man" and his roles in "Male and Female," "Why Change Your Wife?" "The Prince Chap," and "Conrad in Quest of His Youth," and he is today one of the most popular players on the screen. His first Paramount starring vehicle was a screen version of the noted play, "Civilian Clothes," which was followed by "The Problem of the Stars." This came "The Easy Road."

THE CHICAGO DISPLAY

space thrown away, even where the cost is more by the line than small town managers pay for an inch. It is going to sell him not only in this but in plays to follow, and it gives a certain touch of intimacy to the entire display. That panel at the top makes a beautiful straddle on the unsettled Spring weather, for it tells that the house is cool in Summer and warm in Winter, thanks to the ventilating system, so it gets the crowd, no matter what the day's weather may be at a time when you are apt to get almost anything from a blizzard to sunstroke.

—P. T. A.—

Does Best He Can with Small Town Composition

F. J. Hassett, of the Smoot Amusement Company, Parkersburg, W. Va., sends in a cross page sevens showing the anniversary advertisement for the Lincoln Theatre, adding that he has not the advantages of the city exhibitor. The space shows the tendency of the small town compositor to box everything up—like a shipping clerk—but

ANNIVERSARY WEEK

Lincoln Theatre
EIGHTH & MARKET

MONDAY—TUESDAY—WEDNESDAY
WALLACE REID
IN
"THE CHARM SCHOOL"

THURSDAY—FRIDAY—SATURDAY
KATHERINE NEWLIN BURT'S
Pamper Story
"THE BRANDING IRON"

THIS WEEK
11c—30c

COMING—"THE PENALTY"
A Governor Martin Story

COMING—"THE GREAT WIDOWER"
With HOUSE PETERS

A CROSS PAGE SEVENS ANNIVERSARY 1D

Selling the Picture to the Public

painted in because they wanted black. The white is no part of the design. It is apparently left because the artist did not know what to do with it. The lines below the title are almost lost because they are too small to show well and because of the

wonderful company of stars" to a 12-point, and would have made it "staged with" instead of "by" because the stars did not do the staging. That was De Mille's work. Then we should have made the names in upper and lower case, so they could be more easily read. At the same time we would have staggered the names in two lines, which could be done with the smaller letters used. Then we would have cut about three lines from each of the banks above, to give more white space around the title, and we think the result would have been better. It is not bad as it stands, but we think that Mr. Blanchard won't mind the suggestion that it can be improved, because he profits by what he reads, and will be able to do better next time. Just make a note that when you have a list of names it is better to set them in upper and lower and to stagger them. You do not fill the line as full as you can, but you get some space and announce.

Agnes Ayres Theodore Roberts
Forrest Stanley Clarence Burton

This will not only make it easier to read the names, but it will make the cast look more impressive. You never saw a minstrel show or a circus parade come down the street in close formation. They string out to make it look more. It's exactly the same idea. Names set in ten point upper and lower and staggered look like a lot more than the same names set in two lines of eighteen point solid. Try a comparison some time. You will never go back to solid display.

—P. T. A.—

Sells "Passion" With Minimum of Argument

This Thompson-Bracker 130 lines across three columns lacks the jazz of many displays for "Passion," yet we think it one of the best yet sent in on this production. It is elegant in its layout, matching the general style of the play and appealing to those most likely to appreciate the presentation. The Star, Rochester, apparently gets the cream of the trade and the intelligent reader will appreciate this succinct statement of fact more than he would the circus style, and it will mean more money in the box office. The text tells the story in six well written lines. More could not be said in a page display. It is shy a couple of commas, but the big idea is all there, and Mr. Thompson did not have to pull stunts to persuade his patrons that the story was clean and not at all what the title suggested. "Passion" is about the poorest

title ever stuck on a defenseless film, and yet it has made an unusual cleanup. Mr. Thompson has solved his problem with unusual taste and has gone above his own good average. He knows what so few managers seem to know; that a few telling lines will sell the play better than lengthy appeals. Of course he depends upon his press stories to build up on this idea, but the advertisement itself is far more typical of "Passion" than the pages and half pages which drip superlatives. You'll note



"PASSION"

BEING the intimate story of the little French Milliner whom the world came to know as DuBarry from the time a dragon's horse stepped on a fine lady's bonnet until she rode in the tumbrel to the End of All Things. Played by a cast of 5,000 with Pola Negri, the greatest pantomimist of the screen.

THE SUPREME EPIC OF THE FILMS

Beginning To-day

STAR

THE ROCHESTER "PASSION" AD

that Mr. Thompson uses type for his talk. He and Bracker know too much to spoil the space with hand lettering, no matter how good.

—P. T. A.—

Sivitz Gets Better Advertising Display

Sam Sivitz, of the Rowland and Clark houses, Pittsburgh, gets better results with his type mortises, and where the type is set in it now makes a much better showing. His artist has not yet caught the trick of drawing his spaces to permit mortising and he never will be able to letter



STRAND & METROPOLITAN

J. Parker Read Jr. presents

"I AM GUILTY"

AN EIGHT REEL LAVISHLY PRODUCED MYSTERY-DRAMA

NOTE: IN ORDER THAT YOU MAY ENJOY IN FULL THE SPLENDOR AND UNEXPECTED CLIMAX OF THIS PLAY NO ONE WILL BE ADMITTED DURING THE LAST FIFTEEN MINUTES OF EACH PERFORMANCE.

POOR USE OF WHITE SPACE

cut greys at the bottom and there is a lack of proper contrast. White space is good, but too great an expanse is cold and bleak and uninviting.

—P. T. A.—

Too Much Text Cuts Display in This Ad

J. M. Blanchard, of the Strand, Sunbury, Pa., sends in a cross page strip 90 lines deep with the suggestion that it is not bad in his estimation, but perhaps he is fooling himself. We think that Mr. Blanchard has overestimated this result, for he is using too much type for the space and so crowds his display. He has packed so much type around the feature that it can't even rattle, let alone make a big noise. The top of the space is all right, but had we been laying this out, we should have made room for the title to go clear across the page. We would figure that we did not need that border on the sides because the margin of the page itself would give the white space. This device is excellent



The Gorgeous DeMille

Strand Trio Mainpiece

Forbidden Fruit

STAGED BY A WONDERFUL COMPANY OF STARS

THE MOST VARIED AND GORGEOUS SETTINGS EVER PUT INTO A PICTURE!

MR. BLANCHARD'S CROSS PAGE

where it is desired to gain prominence for a display in five columns or less, but in a cross page the publisher supplies the margin. We would have put Mr. Roberts and Miss Ayers down in the corners, right up against the side bar of the chase. This would have given another four inches to the display of the title, which would then have needed more room to drop down in, so we would have cut the "Staged by a

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know. It costs only \$2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.



LIBERTY **THE OATH** **REGENT & SAVOY** **CLARA KIMBALL YOUNG** **STRAIGHT FROM PARIS** **THE STRIKING TIES**

A GOOD ONE FROM SAM SIVITZ

properly, but Mr. Sivitz has the printer better trained, and some day he may get hold of an artist who can plan his work to let in the type. That seems to be the great fault now, and one reason for the trouble

Selling the Picture to the Public

seems to be that the border is drawn in the copy. Better results would be had if the copy were so made that the regular office type border could be used in place of the drawn line, which gives practically the same effect, but which binds up the space so that it is difficult to notch and mortise. Had this border been left off, it would be possible to set the lower portion of the Liberty announcement in display type and gain a far better effect than this amateurish hand lettering, and the same applies to the added features for the Regent and Savoy. There is a type addition to this display, and it shows what can be done along these lines. Apparently that last inch is paid for by the tire company which supplies the feature. This is one of the best displays Mr. Sivitz has ever given us. Some day he'll get an artist who can do advertising work, and you'll be surprised at what Sivitz will do. Pittsburgh does not respond to exploitation, apparently; at least this is the theory, so the newspaper work is doubly important, and yet few theatres seem to pay the slightest attention to the appearance of their advertisements. If they get the space they pay for and the attraction is named, they seem content.

—P. T. A.—

Jails Also Work on "Outside the Law"

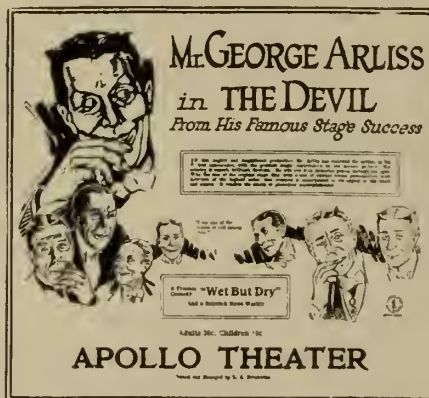
"Outside the Law" is another title which can be well exploited with a jail front, though this story offers other good exploitation angles and the exploitation is not centered on the jail idea. The Lyric Theatre, Lima, Ohio, got out a very neat jail for the run of this Universal, and left it in such a shape that it can be worked for other titles, using the banner to get the announcement over. There is a box office window in the center with entrance and exit, and above a series of barred windows which intensify the effect of the painted wall. This is a point some exhibitors have overlooked. Their jails are all stone wall with no barred windows and might be mistaken for the wall to some country estate. The windows help and you can probably find some paper with convicts' heads from which to make cutout prisoners, which will add still further to the effect.

When you start on a lobby stunt don't rest content with the first thing that comes to hand. Keep on until you have built the idea into something good. Make them talk and talk a lot. The Lyric has done well, but you can improve upon it a little, just as the Lyric built up the original idea.

—P. T. A.—

Eight Devils Help Put Over "The Devil"

The Apollo Theatre, Tacoma, Wash., gets an unusually good display for George Arliss in "The Devil." This is seven fourteens and it looms as large as would a full page display without costing as much. There is just one selling appeal in type, and all of the effort has been concentrated upon these few lines. The rest is all attractor and very well done, the repetition of the devil heads being much better than a scene drawing. It is an intelligent layout, both as to the placement of the type and the han-



THE TACOMA "DEVIL" AD

dling of the illustrative matter. It seems unstudied and it may be the result of a natural gift for composition, but we are inclined to think that this layout is the result of careful planning rather than an accident of chance. If the line of the illustration had been dropped down to run below the text a portion of

the announcement at the top would have been beached. As it is the eye is led between the two selling panels; that for the play above the heads and the smaller announcement of the other attractions below. The star's name cares for itself, but the others are sold because the eye is led directly to them and they cannot be escaped. On the other hand a more solid mass running through the space would have cut the announcement into two parts and have destroyed the value of the large space. The treatment matches the placement.

—P. T. A.—

Small Spaces Need Careful Attention

In sending in some small advertisements for the Rivoli, Toledo, Harold F. Wendt remarks that "even such small dimensions as two twos receive as much attention from our art department as do our large spaces." He might have added that it was more important that they should, for it is infinitely harder to be effective in a small display, and these must be more carefully considered. There is as much to be said



A WENDT TWO TWOS

and smaller space to say it in. A three tens will care for itself to some extent but a good two twos is not easy to construct. We think that in the sample shown the artist had used too small a signature. The Rivoli is just as essential to the advertisement as is Mary Miles Minter, but it gets less than a quarter of the space. Apart from this the design is well planned. One thing we like about Mr. Wendt's art department is that his artist has the good sense to lay off the compositor's job; or perhaps Mr. Wendt beats it into him. At any rate the large spaces carry type for the announcement and drawing for the attractor and get a maximum effect. In some smaller spaces it is permissible to use all hand lettering, because it is not feasible to mortise so small a block, and lettering gives better type display to the star and title, which are the real essentials after the opening break. But the artist should use a larger signature. It is merely a matter of pasting on a larger signature or drawing to a smaller scale, and there is no excuse for such a dinky house name as this sample offers.

—P. T. A.—

Both Work Well

Now and then an exhibitor will declare that only newspaper advertising pays him, or that newspaper space pays best. Beyond question newspaper space, where it is within the reach of the theatre's resources, is the best form of advertising, but it is not the only good form, and should be backed by stunt exploitation. When we see a line like that we always wonder if perhaps it is not an alibi for an unwillingness to think. Some people are best reached through the newspapers. Others fall hardest for lithographs and still others for lobby or street stunts.



THE LYRIC JAIL FRONT

News of the West Coast

By A.H.GIEBLER



Made League Manager

Alfred Hollingsworth, well-known actor and writer, has been engaged by the Photoplaywrights' League of America as manager of its manuscript sales department, and studio representative. While Mr. Hollingsworth will actively devote himself to work among the many studios in the interests of the scenario writers organization, he will not give up acting before the camera.

The Photoplaywrights' League now has a membership of over eight hundred, and numbers among its members many of the local colony of prominent scenario and continuity writers.

New Frothingham Film

Rubye de Remer will star in the new Frothingham production, begun recently at the Brunton, for release through Associated Producers. Ted Sloman will direct the picture, which is being made from the E. Phillips Oppenheim story, "The Passersby," but which will be given another title for release because another picture has already been made under that name. The cast announced to support Miss Remer in the feature includes Lewis S. Stone, Raymond Hatton, Walter McGrail, Kathleen Kirkham, William V. Mong and Frank Leigh.

Signs with Spencer

Mary Anderson, now playing with the Charles Ray company, has been signed up with the Spencer Productions, Inc., to star in a series of comedy-dramas to be produced under the direction of Scott Dunlap, and to be released through Associated Photo-Plays, Inc.

Cast Assembled

The cast for the coming Oliver Morosco production, "Slippy McGee," has been assembled, and Director Wesley Ruggles is beginning actual production within the next few days. Wheeler Oakman, who played the title role in the first Morosco production, "The

Half-Breed," will again depict the chief character in the new picture. Colleen Moore, John H. Elliott, Edwin Stevens, Pat O'Malley, Edith Yorke, Tom Guise, Alfred Allen, Lloyd Whitlock and Nellie Peck Saunders compose the remainder of the all-star cast.

Pickford Coming Back

Announcements have been made that Jack Pickford has secured the screen rights to "A Tailor Made Man" from Goldwyn, and will begin production on the feature as soon as Mary Pickford's new picture, "Little Lord Fauntleroy," is finished, which will be about July 1. Al Green, now directing Mary with Jack's assistance, will be director; and it is probable that the entire Mary Pickford organization will be taken over by Jack, and that the picture when finished will be released by United Artists.

Hartford's Mother Dead

Mrs. Mary Hartford, mother of David Hartford, Los Angeles film producer, died last week at her home in Glendale. Mrs. Hartford came to this city from Detroit five years ago to be with her son. The body was taken to Detroit for burial.

Complete "Wallingford"

Mr. and Mrs. George Randolph Chester, who have been in the West for several weeks, have completed the film production of "The Son of Wallingford," of which they are authors and co-directors, and have gone to New York with the negative.

Begins "Heart's Haven"

Benjamin B. Hampton's new production, "Heart's Haven," has been begun this week at Brunton under the co-direction of Jean Hersholt and Elliott Howe. Robert McKim, Claire Adams, Carl Gantvoort, Betty Brice, Frank Hayes and Aggie Herring play the principal characters.

First Warner-Federated Comedy Now Completed

The first Warner-Federated Comedy, starring Monty Banks, has just been completed and received from the West Coast studios, according to an announcement of the Federated Film Exchanges of America, Inc. The title of the comedy is "Peaceful Alley," and its producers, Warner Brothers, declare it is one of the costliest and most pretentious two-reel comedies ever placed on the market.

While every effort has been concentrated to get more laughs through new stunts, extraordinary attention has been paid to the mounting and direction of the comedy, it is said. The picture takes its title from the name of a disreputable alley, cynically so called because there is always a fight on between its rough-neck dwellers.

Firms Recently Formed to Enter Film Business

The following concerns filed the necessary papers with the Secretary of State at Albany last week and incorporated to enter the motion picture business:

The Sebern Amusement Company, \$10,000, J. Segal, Joseph Bernstein, Elsie Segal, New York; Baltic Amusement Corporation, \$90,000, I. Gordon, D. Kraus, M. Gordon, New York; New Navy Theatre, Brooklyn, \$10,000, J. Delia, Charles A. Wachter, Gertrude Pfeifer, Brooklyn; Syracuse Film Distributing Corporation, New York, \$10,000, E. Stillman, William Lewin, E. Rosenfeld, New York.

Reo Photoplays Corporation, Brooklyn, \$50,000, Abraham Halprin, E. Newmark, E. Gabay, New York; Moore-Megley Company, \$15,000, M. E. Moore, M. M. Megley, May Keroff, New York; Ludwig Film Corporation, \$10,000, Samuel Ludwig, Ruby Rosenthal, of Minneapolis, Minn.; Tobias Keppler, New York.

Original Tip Top Four, Inc., \$5,000, Theodore Weller, H. R. Webster, H. S. Hechheimer, New York; F. S. W. S. Amusement Co., \$3,000, J. Fred Stube, Louis Soviner, Barnet Wisun, New York.



CHARLES RAY IN THE MIDST OF VARIOUS DIFFICULTIES

In "A Midnight Bell," an Associated First National picture from the Charles Hayt play, Arthur S. Kane's wholesome star apparently encounters bank robbers as well as the usual unusually attractive girl

Authors and Cast Will Play Bigger Part, Says Smallwood

Ray C. Smallwood, who has directed many notable screen successes, in outlining the future of the motion picture trade for the ensuing year, in which he declares the pictures will be bigger and better, is of the opinion that authors and the cast will play a far more important part than in the past.

"There is no question that the author who has behind him numerous screen and stage successes is worth a certain sum of money when he attaches his name to a photodrama," said Mr. Smallwood. "In the future, I intend to inaugurate a system by which the author shall share in the profits of the film as well as the distributing and producing concerns.

"I want to encourage authors not merely to write for the screen but to have the best writers in the market take an especial interest in filmdom. I shall give the writer a cash advance and agree on a certain percentage of the money raised by the picture.

"The time has arrived when the theatre-going public demands stories only of the finest entertainment value. At the present time, many of our best authors are working for the screen, but I feel confident that we can have bigger and better pictures if the author is made a fixture of the producing company."

Mr. Smallwood, who has opened offices at 150 West Thirty-fourth street, New York City, is making a thorough study of present-day conditions before he announces his future plans.

In addition to the plan for uniting the author with the producer, Mr. Smallwood is a firm believer in first getting the story and then looking around for the star. "I do not believe that the day of the real star is over," continued Mr. Smallwood, "but I do not hesitate to say that the day of spoiling stories to suit stars is a thing of the past.

"The leading exhibitor must be pleased. No longer is he the second in the great motion picture ladder. Now he is at the top and when he says we want only big stories, we must give him just what he wants. In the past, stories have been written and rewritten and when the star gets through with the tale, there is little if any punch in the theme."

Elinor Glyn Tells of "Great Moment"

Analyzing "The Great Moment," her own story in screen form, Elinor Glyn said, after witnessing the first running at the studio of the picture, in which Gloria Swanson makes her stellar debut for Paramount: "The human interest quality is prevalent throughout but what I wish most particularly to call to the attention of the public is the perfection of the English settings. So far as I know, it is the first time there has been such an absolutely perfect presentation on the screen of

a great inherited English home, where the furniture has come down with the ancestors so that it is not all of one period."

Making Film Scenes

Cecil B. DeMille has been at Santa Barbara for several days making exterior scenes for his current production for Paramount. On his return he will complete work at Naples, after which he will go to the Lasky studio for further interior scenes. Elaborate costumes and scenic backgrounds are features of the story.

Makes New "Day and Date" Record

"The Nut," the latest United Artists Douglas Fairbanks release, has added new laurels to Doug's long list of splendid box records, it is reported. The new record is that of having played in twenty-six theatres in Chicago, "day and night."

C. E. Beca, of the Castle Theatre, Chicago, said, "this picture is a knockout. Business was even greater on this production than when we ran 'The Mark of Zorro,' which we had considered Doug's best picture."

"Over the Hill" for Mother's Day

A committee appointed from the New York Federation of Women's Clubs has taken under advisement the matter of having an official film selected for Mother's Day, and thus far it looks as though the choice of the committee might be "Over the Hill," the sensational Fox film, now in its ninth month at the Park Theatre.

In an address urging that this great "mother" film be selected as the official film for Mother's Day in 1922, the Rev. L. H. Caswell, pastor of Crawford Memorial Church, New York City, gave it unstinted praise.

Educational Gets Twelve All-Star Comedies for Release

Twelve all-star two-reel comedies! This is the latest acquisition made by Educational Film Exchanges.

This new line of comedies, being produced by the California Production Corporation, will be distributed by Educational during the next year, the pictures to be released one each month.

The all-star cast that will play in these comedies includes, so far, such well-known actors and actresses as Louise Fazenda, Chester Conklin, Neely Edwards, Charlotte Merriam, Eddy Baker and Baby John Henry, Jr. The entire group of players will appear in each of the pictures, which are to be known as "Punch Comedies."

"The Love Egg," the first of the

new series, was brought to New York recently and shown before a private company of motion picture critics and distributors, and was highly praised.

Buck Jones Film Has a Big Punch

A new Fox production, bearing the title of "Straight from the Shoulder" naturally has a big punch. In addition, it has numerous and sundry colorful incidents that go to make up what, in the opinion of Fox officials, is one of the best western films the firm has produced.

Buck Jones is the star. He is seen as an easy-going, peace-loving westerner who has no hankering for trouble, but who, when hard pressed, uncorks enough excitement to develop five reels or so of unlimited action. Bernard Durning directed, and Roy Norton wrote the story.

"The Wonder Man" Is Again Popular

"The Wonder Man," in which Georges Carpentier is seen in the leading role, is enjoying revived popularity throughout the country as a result of the publicity the French champion is obtaining in connection with his forthcoming contest with Jack Dempsey.

Bookings are being reported at the Robertson-Cole branch offices in gratifying volume, and in many instances, according to Charles R. Rogers, general manager of distribution, the production has brought and is continuing to bring rentals considerably in excess of the average top figure paid by the various theatres.

Fight Tickets as Salesmen's Prize

Four precious pasteboards which will admit the holders to the ringside of the coming worlds championship bout between Jack Dempsey and Georges Carpentier in Jersey City, are now on exhibition at the home office of Pathe Exchange, Inc.

These tickets together with their railroad fares, etc., to New York, will be the reward of Pathe salesmen who do the greatest amount of business on "A Day With Jack Dempsey" and "Daredevil Jack," the serial in which the heavyweight title holder is starred. One man will be selected from each division—Eastern, Western, Central and Southern.

Another smashing equipment section! See page 652.

Louise Du Pre Is Signed By Casco

The new Casco Productions, Inc., has started the production of a series of five reel "mystery" stories, the first of which will be ready for release within the next few weeks.

By special contract arrangement, Louise Du Pre, former understudy for Mary Pickford, has been loaned to the Casco Productions and will be seen in the stellar role of the first picture, that is now in work under the working title of "Faith."

It is stated that "Faith" is ideally suited to Miss Du Pre's particular talent for the portrayal of child parts, and a strong cast has been engaged for her support.

To Make New Film

Following the completion of "The Great Impersonation," upon which he is now engaged, George Melford will next produce for Paramount an adaptation by Monte Katterjohn of S. M. Hull's novel, "The Sheik." No details are as yet available concerning the story or the cast. Meanwhile Mr. Melford is going North shortly to get exterior scenes for the present picture which features James Kirkwood.

Issues Book on Two Productions

Cosmopolitan Productions has issued two-color sales books on "The Wild Goose" and "The Woman God Changed" for distribution to Paramount salesmen. These books, printed on a fine coated paper, contain pertinent facts about the two productions, stills of the crucial scenes, and information of value to the exhibitors.

St. Louis Items

Mr. W. E. Rodgers, of Poplar Bluff, was a caller.

* * *

Bob Cluster and F. B. Whittington, of Beaton, called Sunday to see "Babe" Ruth hit a home run or two. Instead they saw Urban Shocker, Brownie pitching acc, fan the mighty Bambino on two occasions.

* * *

The local air dome season has had an auspicious start. The weather man has been most kind, uncorking the right kind of hot temperature right off the bat. The Hamilton Skydome and Delphia Air dome were among the outdoor amusement places to open last Sunday. The Shenandoah is scheduled to open next Sunday.

"Music

Without Synchronization

(Is Noise!)"

In the Independent Field

By C. S. SEWELL



Callahan Comedies to Be Built on Lines of Old Stage Farces

Robert W. Priest, president of the Film Market, Inc., has just returned to New York after two days spent in Atlantic City in conference with Jimmy Callahan and his staff regarding production plans for the future and announces it will be the purpose of the Callahan company to present comedies which will prove novelties both as to type of story and manner of production.

Having had a number of years handling production on the spoken stage, Mr. Priest is familiar with "showmanship" needs and believes that comedies developed along the line of the old stage farces will prove more successful than the slapstick type, and it is his aim to present in the Callahan comedies real stories with every possible comic interest.

He is very enthusiastic over the first of these comedies, "Jimmy's Last Night Out," which is now ready, and states it has been favorably commented on by all who have seen it. Florence Dixon and Lottie Kendall appear in Mr. Callahan's support, and the scenes are laid in a club, a ladies' boudoir, and aboard a ship, where Jimmy is kidnapped by female sea-rovers as being the handsomest man in Atlantic City.

Following this comedy will be "Props," "The Stowaway" and "Wild Women." In the latter production, Captain Charles Downs, the cameraman, promises novel stunts in trick photography and double exposure.

Title Chosen for Morrison Feature

"Hoofs and Horns" is the working title of the first of the star series with Pete Morrison which Cliff Smith is building for Associated Photo-Plays, Inc., release. The entire force of the Cliff Smith Productions is working overtime in an effort to rush through the first of the series.

"Although this picture is of the western type, a new version of the land of the snow and the early sundown will be created," says Mr. Smith.

Forward Salesman on Exchange Tour

J. Joseph Sameth, president of Forward Film Distributors, announces that Jesse Weil, an experienced film salesman, left New York recently for a tour of exchanges in behalf of the productions being distributed by

Forward. He is taking prints of "The Shadow," the first Salient feature starring Muriel Ostriche and also "Hearts o' the Range," and in touring the country will ascertain just what class of productions independent exchanges desire.

Reports Sale

Tom Hancock, of Pacific Film Company, announces the Reliance Film Exchange, of Washington, D. C., has purchased rights to that territory on twenty-six George Ovey comedies and a similar number featuring Vernon Dent. Mr.

Hancock, who at the present time is making a trip throughout the United States, wires the home office that the independent man is eager for short subjects.

New Urban Series Shows Animals to Be Remarkably Clever Actors

Charles Urban in discussing the forthcoming release by the Kineto Company of America, Inc., of the series entitled "Modern Truth From Old Fables," told why he considered them so exceptional.

Celtic Moves

Celtic Photo Plays, Inc., and Arcanum Attractions, Inc., have removed their executive offices to the twenty-second floor of the Candler Building, New York City.

The Arcanum projection room, where demonstrations of the cameo process of motion pictures in relief are given, remains at 330 West 42nd street.

Now Is Your Big Opportunity

OPPORTUNITY is knocking at the door of the independent field with greater force than probably ever before in its history; and you should get busy, Mr. Exchangeman, and get your share of the business, which is available if you will go after it energetically.

While the warm weather season is generally considered to be a good one for the state-right exchange, due to a variety of causes, the present time appears to offer an exceptional chance for the live-wire independent to increase his business and secure bookings in houses which have not used your service heretofore.

As the summer season approaches reports show that many houses are reducing their prices. In addition there is the usual opening of roof-gardens and airdomes, as well as the installation of pictures in houses which, during the winter, are devoted to the spoken drama, all of which offers big opportunities for you.

Now, however, an additional impetus has been given to your market by the curtailment of production activities by many of the large distributing organizations, which naturally has the effect of broadening your opportunities.

Increase in the number of first-run bookings reported from various sections of the country indicate that state-right men are not asleep at the switch, but that they are going right out after this business and are getting their share; so it is up to you, if you are not already doing so, to get in the swim, and, at any rate, to redouble your energies, and you will find if you go at it in the right way you will be amply rewarded.

All of you have good box-office attractions which have proven their worth and which you can offer at prices which should prove particularly attractive during this period of readjustment in the industry.

Do not hesitate to go right out after the biggest business and best bookings in your territory. Other exchangemen are getting them and so can you. Not only are individual houses, but circuits all over the country, booking an increasing number of independent pictures. So jump right into the fray! Put an extra supply of "pep" into your sales campaign, and get your share.

C. S. SEWELL.

"It is not at all generally realized," Mr. Urban said, "what remarkable actors animals can be. Students who know the animal world are familiar with this, but the general public does not know it.

"In the animal world one finds actors and athletes and gossips and bullies and weaklings and all the types that one finds in the human family. Some have intellect—'brains' as the common saying has it—and some are stupid.

"These qualities, properly handled, can be made extraordinarily interesting. There are not many men in the world who know enough about animals and about motion picture photography at the same time to utilize them. Probably the best man who has these combined talents and knowledge is Dr. Raymond L. Ditmars, curator of the New York Zoological Society, and it is Dr. Ditmars who is filming our series, 'Modern Truths From Old Fables.'

"Twenty of the choicest fables from the great collection of La Fontaine are in the series and all the actors in the fables are animals. That is the point I wish to emphasize: all the actors are animals.

"When this series is released next autumn we believe it will create a sensation. I venture to say that feature motion picture directors will be amazed and delighted with the results that can be got by good direction of animals."

Allene Ray Film Nears Completion

Bert Lubin, president of the Western Pictures Corporation, producers of the new series of six Allene Ray five reel semi-Western society dramas, reports that the first of the series will be finished about June 15th.

The filming of the story has been going on for two weeks on the outskirts of San Antonio. The exteriors will be finished within the next week and the company, including Robert Fraser, J. W. Johnston, Mildred Bright and others will be given a short rest before the studio work commences.

In the Independent Field

Brandt, Back, Reports Completion of a Big Independent Production

After two and a half months spent on the West Coast acquiring new features and watching production of several pictures in which he is interested, Joe Brandt, president of C. B. C. Film Sales Corporation, has returned to New York.

He announces completion of "Heart of the North" based on the story by Edward V. Dowling, author of "The Greatest Love," featuring Vera Gordon. This production was directed by Harry Revier, and features Roy Stewart supported by Louise Lovely.

It is a story of the Canadian Northwest and in the opinion of Mr. Brandt and George H. Davis, who is interested with him, it will create as much interest in the field as "Isobel" did.

Mr. Brandt also announces that the last episode of "The Blue Fox" serial, of which he is co-author, has been completed and Ben Wilson, the producer, is planning to star Ann Little in a series of features. Much of Mr. Brandt's time was spent in connection with the production of the series of Hallroom Comedies and Screen Snapshots for release through Federated Exchanges.

On his trip to and from the Coast he visited a number of exchanges and it is his intention after a stay in New York to visit the other exchange centers.

Muriel Ostriche to Appear in Person

Samuel Freund, president of the new Forward Film Exchange, New York, announces arrangements have

been made whereby Muriel Ostriche and Harold Forshaw will make a number of personal appearances in connection with the showing of "The Shadow," the first Salient feature, in which Miss Ostriche is starred and Mr. Forshaw has a prominent role. He reports that the number of requests which he has already received from exhibitors

for the personal appearance of Miss Ostriche indicate her strong popularity with theatre patrons.

Miss Ostriche has just recovered from a two weeks' spell of sickness and Mr. Freund announces that she will make such personal appearances as will not interfere with her work on the second production in which she is now working for Salient.

Emmick Returns Home Optimistic Over Outlook for Independent Films

E. H. Emmick, owner of the Peerless Film Service, San Francisco and Los Angeles, and partner of W. O. Edmunds in Progress Features, a new feature distributing exchange launched at San Francisco, has returned home from an Eastern buying trip.

"While independent exchange men in many places seem to be rather down in the mouth," said Mr. Emmick, "I see only a brilliant future for this end of the business. My purchases of independent films in New York were heavy, and we will buy more when the right subjects are offered at the right price. Our bookings on these new subjects already have been especially heavy.

"So thoroughly convinced am I of the future of the independent film business that I am planning to add exchanges in other sections of the country. I have had this idea in mind for a long time and believe that the time is now ripe for ex-

pansion. When the Peerless was started a few years ago my friends said that I was crazy, that a short subject independent exchange could not exist, but we do a bigger business than many program exchanges. What has been done in the short subject field can be duplicated with features."

Cook and Hiles Form New Firm

Among the recent visitors to this office were Bernard C. Cook and Morgan Hiles, of Kansas

City, who have recently formed a new state right exchange and opened offices in the Kansas City Film Exchange Building.

These gentlemen are well known to exhibitors in Missouri and Kansas and Mr. Cook was formerly manager of Peacock Productions, Inc. They purchased rights to several productions while in New York, including the series of five-reel features starring Franklyn Farnum, distributed by Canyon Pictures Corporation, which they announce will be ready for distribution in about four weeks.

"Supreme Passion" Arouses Interest

The success made by Robert W. Priest's production, "The Supreme Passion," at its premier showing at the Euclid Avenue Opera House, Cleveland, Ohio, is said to have created great interest in it on the part of state rights buyers. During the past week Mr. Priest has run the picture several times for state rights men, who express appreciation of its many exploitation angles, particularly the appeal that can be made to women. In this respect, "The Supreme Passion" is stated to be exceptionally strong, as its story has interwoven in it an argument that she should be loved for beauty of mind rather than for her physical charms. The result of handling this photoplay on these lines resulted in a record attendance in Cleveland.

Arrow Announces Completion of First of Four Curwood Features

Arrow Film Corporation announces the first of its James Oliver Curwood series of productions will be titled "God's Country and the Law." This picture is now being completed in the Maine woods by the Pine Tree Pictures, Inc., and is described as a virile fast-moving drama of the North woods.

Gladys Leslie, formerly with Vitagraph and later in independent productions, is the star. Her supporting cast consists of William H.

Tocker; Cesare Gravina; Fred C. Jones and Hope Sutherland, picked to fit the distinctive types of the story. The supervising director of this picture is Sidney Olcott. Exhibitors will remember him as the director of "The Belgian."

W. E. Shallenberger, president of Arrow, who has made a number of trips to Maine during the making of this picture, states it is full of action and the much sought Curwood atmosphere.

Urban Agrees with Rothafel That Simplicity Is Essential

The informal talk delivered by S. L. Rothafel, of the Capitol Theatre, New York, before the Associated Motion Picture Advertisers at their weekly gathering last Thursday, has caused a good deal of comment in various producing organizations. He said that the best quality to aim for in program making and presentation, as well as advertising, is simplicity; that no other quality is comparable with it in healthy results achieved.

Charles Urban, president of the Kineto Company of America, was one of the men who was keenly interested in Mr. Rothafel's remarks, saying:

"You will find this opinion prevailing among all men who have reached the top of the heap. Somehow or other, it seems we all have to fight our way through a tangle of ideas, and by the time a man arrives at the height of his

chosen field, he knows that the finest art, the finest appeal and the best understanding always rest on the quality of 'simplicity.' It is not an easy quality to obtain, either, and maybe that is the reason why it is so sparingly used."

Mr. Urban credits the quick success of the Urban Popular Classics, notably the Kineto Reviews and Movie Chats, to their quality of "simplicity."

"You know," he said, "the public is not analytical. People do not know why they like a certain picture; they only know that they like it or dislike it. The chances are, however, that the underlying reason behind their choice is based on Mr. Rothafel's analysis of the best quality and that is simplicity. That simply means a refinement of all the best qualities and that is what we aim for."

Irving Lesser States He Is Not a Producer But Is a Distributor

To clear up the misunderstanding existing in certain quarters as to his exact status in the industry, Irving Lesser announces first that he is not a producer of motion pictures, but a distributor, and second that he and his brother, Sol Lesser, are in no way interested in each other's activities.

Mr. Lesser further states that in addition to his Western activities he has established a department known as the Western Pictures Exploitation Company, which within a year has grown so that it now de-

mands almost his entire attention. "This organization was established to be of service to the independent producer on the Pacific Coast, who heretofore had to journey to the East," says Mr. Lesser, "to sell his pictures, now, providing they are worthy of first class distribution, I can take care of them."

Mr. Lesser makes his headquarters in Los Angeles, but visits New York about every six to eight weeks. At present he is in the East, but plans to return to Los Angeles within a short time.

In the Independent Field



CLEO MADISON
Starring in features made by
Imperial Productions

Goldburg Heads Company Making Features Starring Cleo Madison

A series of six features starring Cleo Madison is announced for production by Imperial Productions, a new corporation chartered in Delaware. These pictures will be made and exploited under the supervision of Jesse J. Goldburg, who is well known because of his long association with the independent field.

Mr. Goldburg announces that in the making of this series and also in the marketing, several new ideas will be employed. For instance each story after being passed on by himself and Miss Madison will be synopsised and submitted to a committee of five not connected with motion pictures. This committee will consist of a professor of dramatic instruction, the head of a publishing company, an art dealer, a producer of the spoken drama and a minister.

"Practical interiors will be used whenever possible," says Mr. Goldburg, "and an expert will be in charge of each department of production. A definite amount will be allotted to him and he will be held within such allotment. This permits of a definite determination of cost in advance. The first story is by Winifred Dunn and is a human interest tale of popular theme and startling treatment.

"Imperial Productions is built upon a commercial basis," continued Mr. Goldburg, and we believe art and commercialism can make a perfect mixture. Also, we are not of the opinion that the censorship agitation will prevent the making of intense and entertaining pictures. All of Miss Madisons' productions will be based on themes of human

appeal without so-called sex psychology, as the element of love is primarily wholesome and should be kept so in pictures.

"We are going to make real pictures, real as to character, sets and story. The first release will be ready for distribution about August 15.

Kineto Review Is Praised By Critic

The constantly increasing note of seriousness which the critics on daily newspapers are sounding in reference to the short subjects on a motion picture program was well illustrated this week by the comment of the New York Times reviewer about the program at the Criterion Theatre in New York.

A significant quality of his review was that he led all his comment of the program at the Criterion with consideration of a short subject, a Kineto Review. He began as follows:

"Combating the Elements," a Kineto Review, which begins the bill, is an interesting and frequently picturesque chapter on the anti-social tendencies of wind, water, fire and ice. They are magnificent when angered, and if you are sitting in a relatively comfortable theatre seat you can admire and enjoy them through Mr. Urban's intrepid camera."

"Combating the Elements" will be released in the second series of Kineto Reviews through the National Exchanges. Its engagement now at the Criterion is a pre-release.

For over six years with Famous Players, Mr. Young has been stationed at one time or another in the London, New York or Los Angeles studios of that company. He will be assisted by Neil Sullivan, former staff photographer, U. S. N., Mine Sweeper Division.

Second Frontier Feature Started

Frontier Features, Inc., producing a series of features starring Anders Randolph, which will be distributed by Jans Pictures, Inc., announces that the second production written by Chester DeVonde especially for Mr. Randolph will be made in New York and in the South. The story is of a virile type and a portion of the action occurs in the Desert of Sahara.

This series is being produce under the supervision of F. T. Buckley, general manager of Frontier, who promises they will be of high quality. Jans Pictures report that an extensive exploitation campaign for the series, including several new stunts, is being mapped out by Foster Moore, who successfully handled similar work for "Madonnas and Men," the big Jans special.

Snappy Items from St. Louis

R. E. Boswell and Dale Dwyer, of Independent Producers, are using an automobile to make theatres in Eastern Missouri. They started out Monday. Their first stop was St. Charles.

* * *

Thomas A. Curran, special representative for Arrow Film Corporation, passed through St. Louis the past week. He called on Barney Fegan of Independent Film Exchange and sold the Eastern Missouri and Southern Illinois rights to the Blue Fox serials.

* * *

C. D. Hill, St. Louis manager for Associated Producers, has forwarded his resignation, effective June 4, to Al Lichtman, general manager. Hill will remain in St. Louis until June 11 to assist his successor in getting acquainted with local conditions.

His resignation did not come as a great surprise to his many friends in St. Louis, as it is understood his remarkable success here in the face of many handicaps has attracted nation-wide attention. Recently his St. Louis organization led all the Associated Producers offices in a sales contest. It is understood that Mr. Hill has received an attractive offer from a very well known organization. He will leave for New York soon.

Reports Sales on "Blue Fox" Serial

Joe Fox, of the Phoenix Film Corporation, Kansas City, after a week spent in New York, purchased from Arrow "The Blue Fox" serial and four James Oliver Curwood productions. Leo G. Carner, of the Reliance Film Exchange, Washington, D. C., bought "The Blue Fox" for Delaware, Maryland, District of Columbia and Virginia. Barney Fegan, manager of the Independent Film Company, of St. Louis, has also signed up for this serial for Eastern Missouri and Southern Illinois.

Plymouth to Release Series of Films During Next Six Months

With its initial feature, "Every Woman's Problem," completely disposed of, Plymouth Pictures, Inc., has opened negotiations for a series of pictures and is also in the market for a limited number of negatives in order to complete its program, as the company plans to offer on the independent market six or more high class attractions before the close of the current year.

In preparing for this enlargement of its activities, Nat Levine states that his visit to exchanges convinced him that the independent field was due for a big increase in activity, and Plymouth is backing its faith in the independent market by preparing the schedule as outlined.

Al Sobler will continue in charge of exploitation, while Martin G. Cohn will supervise the editing.

Big Billing for "Hallroom" Films

Giving the same prominence to a Hallroom Boys comedy as was accorded the star, Elsie Ferguson, in "Sacred and Profane Love," was the testimonial accorded these lively comedies by the Stanton Theatre, Philadelphia, last week in its newspaper advertising.

"Circus Heroes" was given the same sized type as the star and the circus atmosphere played up more strongly than was the drama, the first time the Stanley theatres have given this distinction to a comedy other than those made by Chaplin.

Hal Young Joins Mastodon Films

Hal Young, whose career as a cameraman dates back to 1910, when he joined the Sidney Olcott International Productions, has been signed by C. C. Burr, president of Mastodon Films, Inc., to supervise the photography of the series of Johnny Hines feature productions.

TRADITION!

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1921

Capacity Production Soon at Vitagraph's Western Studios

Vitagraph's production activities at its Hollywood studios are being speeded up every day, and within three weeks actual capacity production will have been reached. Pretentious plans are now materializing that promise a strong and interesting collection of releases for this company in the early fall.

"The Son of Wallingford," Mr. and Mrs. George Randolph Chester's personally directed super-feature, will be finished within a couple of weeks. The authors will take the negative to the Vitagraph studios in Brooklyn for editing. Mr. Chester, whose venture in directing his own story for the screen has been watched with interest by other famous authors and all big producers, is enthusiastic over the results he has obtained.

William Duncan and Edith Johnson, who are now finishing their special seven-reel production "Where Men Are Men," are to continue in pictures of this special production character and these will probably be of about the same length. The new Duncan production is a Death Valley mining story, climaxed with a ter-

rific fight scene. Another Curwood special is now being prepared by David Smith, who directed "Black Beauty."

Antonio Moreno's new feature, "The Secret of the Hills," a dramatic story of romance among intrigue, which fits this handsome young star exceptionally well, is now being completed by Chester Bennett, the director. It is an entirely different type of picture from his previous feature, "Three Sevens," and it is now announced that his next picture will be a comedy-drama, and accordingly a distinct contrast to either one of its predecessors.

Larry Semon is constantly producing a two-reel special comedy, and is reported as doing the best work of his career. His next is "The Fall Guy," which played two of Broadway's biggest theatres last week, day and date. Jimmy Aubrey, who has caught on so well that he was sought to sign a new contract of longer duration with Vitagraph, is now at work with his director and continuity writer on the first comedy of a new series.

Earle Williams has returned from a brief vacation at Coronado

and will start a new production as soon as the continuity is prepared. He recently completed "The Silver Car," with an all-star cast, a picture of special calibre, and which is being released in six reels. Earle Williams' next Vitagraph feature will be an outdoor story.

Belasco with Christie

Jay Belasco, who, with Ethel Lynne, some time ago made up a popular team in Christie Comedies, is back with Christie to appear in one of the two-reel comedies for Educational.

Many Pathe Short Subjects for Release During Week of June 12

Fascinating episodes from two different Pathe serials, a Hal Roach comedy and the current issue of the Pathe Review are announced by Pathe Exchange, Inc., as the short subjects scheduled for release the week of June 12.

"Danger's Doorway" is the title of the seventh episode of "The Sky Ranger," the new Seitz serial in which June Caprice is co-starred with George B. Seitz. The fourteenth episode of the new Ruth Roland serial, "The Avenging Arrow," scheduled for release, is "Shifting Sands." The current chapter shows further proof to admirers of Miss Roland that she is inexhaustible in feats of physical strength and daring.

The title of the new Hal Roach comedy featuring "Snub" Pollard which is scheduled for release on this date is "Where's the Fire?"

The moustached comedian is assisted in the offering by Marie Mosquini, "Sunshine Sambo," the Hal Roach comedians and a comical aggregation of "fire-fighters."

Pathe Review No. 107 presents a number of interesting and entertaining subjects of a widely diversified nature. "Tile Tales" is an insight into the manufacture of mosaic, or little tiles, and their different decorative uses. "Hold Your Horses" shows a few slow-motion examples produced by Novagraph of New York's mounted police in action. "Underneath the Big Top," the current Hy Mayer "Capitol Travaugh," gives intimate views, humorously shown, of life behind the scenes in the circus, and "The Theft of the Rainbow" is an old Indian legend, telling the story of the pond lily, produced in exquisite Pathecolor.

In "The Hunch" Gareth Hughes Will Have First Starring Part

Gareth Hughes is at last to be officially starred in motion pictures. The young featured player of Barrie's "Sentimental Tommy" and Luther Reed's "Lure of Youth," will have his name in big letters when "The Hunch," a George D. Baker production, made for S-L (Arthur H. Sawyer and Herbert Lubin), is released by Metro.

"The Hunch," an adaptation of a story by Percival Wilde published in the Popular Magazine, will be the first of three pictures in which Mr. Hughes is to appear. It is a comedy-drama of

an imaginative young broker whose plunging tactics lead him into desperate straits.

Although Mr. Hughes has already been starred on the legitimate stage and has for some time been slated to appear at the head of his own company in pictures, "The Hunch" gives him his first opportunity as a screen star. His first appearance for Metro was in support of Viola Dana as the college boy husband in "The Chorus Girl's Romance." He attracted widespread attention in this picture and in "Lure of Youth," which followed.

Haines Effects Big Saving by Shipping Films by Parcel Post

Edgar B. Haines, manager of the Universal Film Exchange of Des Moines, has made a big hit in his territory by putting into operation a plan whereby films both going out and coming in are shipped by parcel post instead of by express. This is a saving that goes to the exhibitor and he certainly appreciates it in these times. The plan has saved anywhere from 50 to 100 per cent. and the deliveries have been to the door instead. They have been every bit as fast.

After looking the matter up at the post office at Washington and Des Moines, Haines wrote to every postmaster in his territory. Then he wrote a letter to all his accounts. The letter in part follows:

"The writer was out in the territory this week and came across a condition that vitally concerns us both. I shipped a fifty-three pound package of film from Fort Dodge to Cedar Rapids and the express agent almost knocked the breath out of my body when he charged \$1.14 for its transportation from station to station. I rode with the film and if they had charged me at the same rate, it would have cost me \$5.77 for the same distance.

Should Co-operate

"Now men, the time has come when we should co-operate to bring this expense down and if you will work with me by seeing that your film is returned promptly, we will start in as fast as we can to change the business over and make all shipments to you, via parcel post, and you can save

a lot more money by returning the film to us in the same way. The parcel post charges will be included with your invoice each week.

"If there are any of you gentlemen that would rather have your film sent to you as heretofore, by express, we will send it to you that way if you will notify us to this effect."



WHAT WOMAN CAN RESIST SAYING "CHARGE IT"?

She's a rare specimen nowadays, concludes Herbert Rawlinson in Clara Kimball Young's starring vehicle of that title for Equity release

STOP

You
Are
Passing
Up a
Big
Bet
If You
Are Not
Booking

**HALLROOM BOYS
COMEDIES**

Featuring SID SMITH

BOOK AT

FEDERATED
FILM EXCHANGES OF AMERICA, INC.

Keeping in Personal Touch



By FRITZ TIDDEN

JOHN FARRAR in the June issue of the Bookman, that magazine which you should put on your reading list if you already have not done so, has something to say of movies that will bear repeating. The Bookman and its foresighted editor are paying more and more attention to the motion picture and their sincere and dignified treatment of films as an art form as well as a form of entertainment not to be scoffed at by its detractors is constructive for the industry. Says Mr. Farrar:

"The other day, Martyn Johnson, trim and suave, as probably befits any former editor of 'The Dial,' came in to tell us that he had definitely given his destinies to the motion pictures. He has started in with a rather novel procedure for an author. Believing that the peculiar technique of motion pictures demands understanding of the rudiments, he has, for the nonce, become a movie actor. He calls himself Michael Dark, we believe, and will have an important role in the screen version of Donn Byrne's 'The Foolish Matrons,' said to be one of the best dramatizations of a book ever produced.

"This leads us to a discussion. 'The Literary Review' of the New York 'Evening Post' published an editorial on the motion picture in which it lamented the lack of an Ariel touch on the screen and deplored the present day prevalence of rough Caliban. This was a pretty fancy; but Fritz Tidden in 'Moving Picture World' proceeded to rap the editorial because, said Mr. Tidden, one should not write of the motion pictures unless one knows something about them. Then Mr. Tidden paid us a delicate compliment because, said he, we employ those who know to write of the movies. Thanks—but now we proceed to write of them ourselves—and we, like the 'Post' critic, are rank outsiders. However, we humbly feel that within the past months motion pictures have made a great advance. As a rule there are more truly artistic pictures on Broadway than there are plays of the same character. After all, we have never seen a dramatization on the stage of a novel that did not disappoint the readers of that novel. Why should the motion pictures do so very much better, even with a more plastic medium?

"Take 'Sentimental Tommy' as a film, for example. We found it quaint, well acted and thoroughly enjoyable, but the young gentleman who went with us to the performance was extremely bored. And there must be movies for that young gentleman. 'Dream Street,' D. W. Griffith's picture founded on two of the Thomas Burke 'Limehouse Nights,' is far below the Griffith average, though there are moments of great photographic beauty. 'The Four Horsemen of the Apocalypse,' however, is so much better a mov-

ing picture than it was a novel, that we are led to believe what we have always secretly felt, that Blasco Ibanez is really a moving picture scenario writer and not a novelist at all. It is an intensely dramatic piece of work. The mobs are somewhat placid—it takes Griffith to give life to crowds. But the picture, as a whole, is good entertainment, and I don't see why anyone should quarrel over it. With the really astounding German films running in on us, we should make even further progress; for we cannot allow ourselves to be outdone by our late enemies, surely! It seems to me that the gentle critic of the 'Post' is a little behind the times in his vituperation. The moving pictures are awake to the artistic, and they are rapidly improving."

True talk, every word of it; except that part of it wherein Mr. Farrar modestly states he is a rank outsider. What he says here of the motion picture, which is one among many instances, contradicts the statement. He has plain common sense enough not to damn movies because he has seen one or two cheap ones. And he, whose opinions are worth something, considers pictures a distinctive form of expression not devoid of artistic possibilities. Further, he takes a significant interest in them. Does all this place him in the class of rank outsiders? Isn't a person who doesn't take the trouble to be in any way interested in a subject except to scoff at it an outsider? That was what our poor, faltering manner of expression wished to convey concerning the gentle critic of the "Post."

Natalie Talmadge was married May 31 to Buster Keaton at Norma

Talmadge's home in Bayside, L. I. The ceremony was performed by a local justice of the peace. Lou Anger, Keaton's manager; Sophie Gerard, Anita Loose, John Emerson and Ward Crane were the only guests outside the bride's immediate family.

After the ceremony there was a wedding supper in the Schenck home. Mr. and Mrs. Keaton departed for California shortly afterward. They will live in Hollywood, where Keaton will resume his studio work. Mrs. Keaton will not appear in films again.

Until Keaton came East over a month ago he had not seen his fiancée in two years. They had corresponded frequently and he had proposed and had been accepted by telegraph.

The Kinematograph Weekly, of London, says that the decision of the governors of the Shakespeare Memorial Theatre, at Stratford-on-Avon, to convert it into a cinema while it is not fulfilling its purpose as a national playhouse, has created a certain amount of controversy, but leaving out of consideration the conditions of the trust deeds—which the directors may surely be trusted not to violate—it is hard to understand what objection there can be to the proposal. The films will be carefully selected and will enable the theatre to establish itself financially and to build up a big all the year round clientele. Kine further states that the suggestion that the memory of Shakespeare is slighted by the move will not be advanced by real admirers of the poet. If he had lived today he would probably have written for the screen—and done it a vast amount of good.



"HAVE A HEART," OR THE GREAT PETE SMITH MYSTERY
Here's John McCormick, western representative for First National, pulling some of his rough stuff, and if it were not for Marjorie Daw Pete's shiny new car would have a nasty old scratch. The mystery is that Pete bought and paid for the car himself

Edward Laemmle, nephew of Carl Laemmle, is taking a short vacation from his directorial duties at Universal City. He is visiting relatives in Chicago. Eddie says directing two-reel Westerns for Universal is almost as exciting as filming cannibals in New Guiana. Eddie was one of the two cameramen who filmed "Shipwrecked Among Cannibals."

Col. Fred Levy, of Louisville; Robert Lieber, of Indianapolis, president of First National, and Nathan Gordon, of Boston, are in town. They are First National franchise holders and are making their headquarters at that company's offices.

Cupid has been unusually busy, it seems. Katherine Hilliker was another of the week's brides. She married Captain Harry Caldwell on Saturday afternoon at the home of a friend. Immediately after the ceremony the bride and groom left for a brief honeymoon.

F. F. Nine, for six years branch manager for Vitagraph in the Kansas City territory, has resigned his position. His future plans are in abeyance.

Carl Laemmle slipped out of New York last week to spend the holidays in his old home town—Chicago.

Speaking of the holidays, everywhere we went on Tuesday we were greeted with groans expressive of the most bitter anguish. One glance at whoever we were visiting showed us the cause of the suffering. It was sunburn. On the holiday the sun shone east and the sun shone west, but we know where the sun shone best—on the broad backs, the legs and the expressive faces of the motion picture industry.

Talk about quick work! Not many weeks ago W. Somerset Maugham, the noted English novelist, who is recently responsible for the South Sea Island vogue, paid what purported to be a purely social visit to some of his writing friends out on the Coast. It was even said that one of the reasons he went was to give a number of loud guffaws of sardonical laughter in the general direction of his little playmates, who had stooped to writing for the movies. A short time after he got there there arrived from the New York office of Famous Players-Lasky an announcement that Lasky had signed up Maugham to dash off a series of scripts.

Then came what might be considered the surprise. In a few days after the notice the North American Review contained an article written by Maugham, and what do you think it was about? The title, "Writing for the Films," does not carry the information that the arti-



WALLACE REID IN NEW YORK

S. R. Kent, general manager of distribution for Famous Players-Lasky, and Jerome Beatty, director of advertising and publicity, act as an informal reception committee

cle deals largely with the possibilities of the moving picture. This is a quick change, we'll say.

* * *

When Lucy Huffaker did a run out on the Goldwyn company to tell the world of the merits of the Theatre Guild productions it left a vacancy in the publicity department of the firm. For the time being there was no one to attend to the news and feature press matter. Howard Dietz, the non-spring favorite, cast his eager eye over the diggings and lit upon none other than Edwin Justus Mayer. And now Eddie has been promoted, transferred or something to this branch of the publicity work.

* * *

No, no, Grace, we must be firm with you! The picture, "The Life History of Frogs and Toads," has nothing to do with the self-appointed reformers nor earnest promoters of censorship.

* * *

John Wilkinson, Robertson-Cole film editor, has left for Hollywood to resume work after spending several weeks in New York.

* * *

It is heard that there may be a possibility of the large film houses on Broadway inaugurating double feature programs during the summer months.

* * *

Howard Hickman, the director, is in town.

* * *

How come nobody has yet blamed all this plural marriage stuff on the movies.

* * *

A motion picture theatre charging \$2 admission and seating but seven hundred persons will open September 5 in and adjoining the Bush Terminal Building on Forty-second street. It is to be called the Arcadia. The new house is being constructed by the Keith vaudeville interests, represented in the deal by B. S. Moss, and its erection is a

part of extensive alterations now planned for the ground floor of the Bush Terminal Building and plot intervening between that structure and the Knickerbocker Annex. The Arcadia Theatre and the Old Towne Tavern will be built into the Bush Terminal Building, and a three-story building will be erected on the adjoining plot.

In arranging to take over the Arcadia Theatre the Keith interests plan to create something entirely new in the way of a motion picture house. Every seat in the theatre will be reserved, and there will be but two performances daily. All seats will be \$2 at night and \$1 at matinees. The theatre will be used, so far as possible, for the exhibition of unusual photoplays. The walls of the theatre will be lined with silks and tapestries, and it is promised that the entire decorative scheme will be novel. All of the 700 seats will be on one floor, and seating capacity will be sacrificed to comfort.

* * *

Tom Meighan was in the audience at the Criterion Theatre last Sunday to see himself act out in public in "White and Unmarried."

* * *

The current practice of many motion picture producers who, by the medium of direct balloting, questionnaires and kindred methods, determine the popularity of their respective stars among the Malays, Chinese and other races, has spread to the producers of comedies. Charles C. Burr, the producer of Torchy Comedies, starring Johnny Hines and distributed by Educational, is in receipt of the results of a survey recently made among the Icelanders, which conclusively points to Johnny Hines and Dorothy Leeds being the most popular screen players appearing in that far-northern kingdom. This is a magnificent tribute, since it is generally known that the Eskimos are, in the main, a cold audience and that nothing short of real comedy can be expected to warm them up.

* * *

Charlotte Marcus, secretary to the superintendent of Universal's Fort Lee Laboratory, and Mike Stolzer, one of the laboratory experts, have been selected to get a free trip to Universal City as a reward for efficient services. They will be away a month.

* * *

Filming of the newest and yet untitled Torchy Comedy, starring Johnny Hines, recently in production for Educational distribution, has been halted by the illness of Dorothy Leeds, whose beauty and artistry have contributed much to the popularizing of these comedies.

A few days ago, during the taking of some river front scenes on the Jersey side above Fort Lee Ferry, Miss Leeds lost her footing on a slippery plank and was pitched overboard. She quickly swam ashore, despite the handicap of heavy clothing and a rain coat and was bundled into Johnny's motor and started homeward. Delays incident to ferry travel combined with the immersion resulted in a mild attack of pneumonia. Miss Leeds' physicians have declined to comment upon the probable duration of her illness.

* * *

The current issue of the A. M.

P. A. Bulletin, edited this time by Robert Edgar Long, has come to hand. A great deal of its contents is devoted to censorship, and all of the stuff on the subject contains a well directed wallop. There are several things that may be used to advantage by those who wish to put a punch in their anti-censorship arguments. The issue also carries the announcement that the Annual is nearly ready for circulation, and it is looked for with great interest. The year book is edited by Sam Palmer.

* * *

Speaking of Sam, his friends will be glad to hear that he has come through his operation in fine style and he is on the road to a rapid recovery. Sam has had a siege of illness this winter that was most discouraging and everyone of us sincerely hope his recent operation marks the end of the long succession of illnesses.

* * *

Will Rogers and his director, Clarence Badger, have established a record. "A Poor Relation," the picture on which they are now working, is the twelfth consecutive production together. It is believed that no other star and director have ever been associated in so many consecutive pictures.

* * *

When William M. Vogel returns from Europe early in June he will find his enterprises housed in their new offices on the third floor of 130 West 46th street. Owing to his increased activities, as he now handles for the foreign markets, among others, the First National Charles Chaplin Comedies, the W. W. Hodkinson productions and the C. L. Chester comedies, scenic, etc., the increased space thus acquired in the Leavitt Building is a necessity. The Vogel organization will henceforth have its own projection room and film vault.

* * *

Jack Reilly is now personal representative for the Ray Smallwood Productions, whose offices are at 150 West Thirty-fourth street, New York. He was formerly with Metro and Robertson-Cole and is well known to the trade.

* * *

Invitations are out for a private showing of Max Linder's new picture, "Be My Wife," next Tuesday evening at 8:30 o'clock at Aeolian Hall, New York. Novel surprises are promised the guests.

* * *

Lee S. Ferguson, who launched Franchise, the semi-monthly Associated First National publication, and edited it for six months, has bought an interest in Motion Picture Life, the exhibitors' new co-operative magazine, 47 West Forty-second street. He resigned from First National, effective June 1, to take over the general management of Motion Picture Life, of which Louis Marangella is business manager.

* * *

Adolph Zukor is still silent on his European trip.

* * *

The English trade papers acclaimed "A Connecticut Yankee in King Arthur's Court" a masterpiece.

* * *

The Vitagraph baseball team has just opened its books for the season

of 1921 and would like to hear from other clubs of the motion picture industry. Communications should be addressed to C. Schmidt, baseball manager, Vitagraph Co. of America, East Fifteenth street and Locust avenue, Brooklyn, N. Y.

* * *

June 5 has been set as the date for the outing of the Famous Players-Lasky home office staff, studio force and New York exchange staff. The party will go to Forest View Grove, near Hastings, for the day.

* * *

Robert G. Vignola, director of special productions for Cosmopolitan-Paramount, has laid away his megaphone to take a six weeks' vacation. Shaking off all the worries of the studio, Vignola has gone to Atlantic City for a few days, after which he plans to go to Hot Springs, Virginia, for some golf, thereafter to Jacksonville, Florida, and then wherever the mood takes him.

Vignola has put in a strenuous year with Cosmopolitan. Since his affiliation with that company a little over a year ago he has directed a series of pictures which included such well known box office attractions as "The World and His Wife," "The Passionate Pilgrim," "Straight Is the Way," and his recent release, "The Woman God Changed." His last picture is a spectacle starring Marion Davies, entitled "Enchantment." It is not scheduled for release for several months.

* * *

E. M. Asher, Mack Sennett's personal representative, has gone to the Coast.

* * *

Gardner Hunting, production supervisor for Realart, is no longer acting in that capacity.

* * *

Joe Brandt arrived in town from the Coast last Saturday.

* * *

Irving Thalberg, the youngster who holds the reins at Universal City, left New York and headed Coastward a few days ago. He would not say whether his quest in the East for really talented girls for Universal pictures had been successful, but admitted he had several promising New York girls in view for addition to the stock company at the Universal studios.

* * *

The Sullivan law was the only thing that saved Randall Barrymore the other day at luncheon when he repeated to us that he thought the Loew Building was the highest structure in the Longacre-Times Square section of our noted city.

* * *

Fronzie Gunn boasts of one of the most peculiar names in screen-dom. She wins her bet. Miss Gunn is shot in Goldwyn pictures.

* * *

Richard Bartholmess has left the hospital for his home, following a lengthy and painful illness.

* * *

The features at the following theatres next week are: Capitol, "A Voice in the Dark;" Criterion, "White and Unmarried," featuring Thomas Meighan, is playing an extended engagement; Rialto, Douglas MacLean in "One Minute;" Rivoli, Wallace Reid in "Too Much Speed;" Strand, Constance Talmadge in "Lesson in Love."

The White House to Be Supplied with Synchronized Music Scores

Word has come to Music Score Service Corporation, of 1600 Broadway, New York, that President Harding is to use synchronized music scores in the White House.

Some time ago a letter was addressed to the President offering him the use of these popular scores for his personal motion picture presentations in his private theatre in the White House and Music Score Service Corporation is now in receipt of a letter from the White House, the text of which says that the President thanks the company for its courtesy in offering the use of its synchronized music scores, as well as a letter from William H. Santelmann, leader of the famous United States' Marine Band, an organization of seventy-five pieces.

Mr. Santelmann says: "Should we, during the course of our many official and varied engagements, be called upon to furnish

music for motion pictures at the White House or elsewhere, the President attending, I will be very pleased to accept your offer of synchronized music scores for the same."

Arrangements are now being made with the Washington office of the Music Score Service Corporation, which is in the Mather Building in that city, to see that the wants of President Harding are given prompt attention.

Exhibitors throughout the East are, it is said, responding splendidly to the call for better music in their theatres. Many contracts have been received the past week at the home offices of Music Score Service Corporation, prominent among which are those from Strand Theatre, Far Rockaway; Summer Theatre, Brooklyn, and the new Miserole Theatre, also of Brooklyn.

Henry Shipman in signing up for synchronized scores, said: "I am glad that someone has finally

seen the light and is ready to serve exhibitors with a service of this kind."

The Flushing Theatre, as well as the Putnam and Nassau Theatres of Port Washington, L. I., have joined the list as have the Stadium, Stone and Sheffield Theatres, comprising Kintzler's chain in Brooklyn. Out-of-town theatres are well represented by the Revere and New Theatres, the Carolina Theatre, Washington, D. C., a good many of the Poli circuit theatres of New England, and a large chain of Baltimore houses headed by Depkin's Wizard, Strand, Pickwick, Forest, West End, and Grand Theatres.

Goldwyn Repertory Company a Success

Goldwyn Pictures Corporation, which more than two years ago engaged a number of well-known actors and installed at its Culver City studios a stock company known as the Goldwyn Repertory Company, has found the idea in its actual working out so successful that the arrangement is being continued.

The roster contains the names of Helene Chadwick, Richard Dix, Cullen Landis, John Bowers, Sydney Ainsworth, Molly Malone, James Neill, Richard Tucker, Irene Rich, Edythe Chapman, Delia Callahan, Nick Cogley, M. ("Lefty") Flynn, John Cossar, Kate Lester, Virginia Madison, Johnny Jones, Buddy Messenger and Lucille Ricksen.

Accurate Indian Settings Built for "Without Benefit of Clergy"

"The mountain would not come to a Mahomet—," and India could not be moved to Hollywood, so they saved a long journey to the Orient by setting up, under the shadow of the Southern California mountains, the streets, dwellings and bazaars of Lahore that were to be used in the picturization of Rudyard Kipling's "Without Benefit of Clergy," which Pathe will release in July. Robert Brunton produced the picture for Pathe and James Young directed it.

So accurately were the life and environment of India reproduced that the screen version of Mr. Kipling's story enfolds what amounts to a travelogue of India. In addition to a tensely dramatic presentation of a story which was prepared for the screen by the author himself.

The picture faithfully displays the strongest contrasts of the development of India by the British with the century-old customs of the natives. In the bazaar street, beneath the light of modern municipal gas lamps, is seen the native charpoy-maker carving bed-logs with a chisel held between his toes and turning the wood with the type of bow-string that has been used for hundreds of years.

A few miles from the city British engineers are erecting an immense railway bridge with steel girders hoisted by steam machinery while hundreds of coolies carry away the dirt in baskets on their heads.

While an up-to-date steam locomotive is transporting heavy steel beams to the bridge-head,

an antiquated wooden wheel, belted with earthen cups and kept in motion by a bullock, lifts water from the well at the native dwelling.

In the street scenes tourists are seen riding in Victorias and phaetons while the native still clings to his rude oxcart with its clumsy wooden wheels. In striking contrast to the modern sign of the apothecary shop is the cast of Ganesh, the "God of the Threshold," which appears over the door of the Hindu dwelling.

Associated Gives Speedy Service

A striking example of what Associated Producers, Inc., means by its slogan, "service to the exhibitor," was furnished this week, when a special man carrying four prints of Mack Sennett's "Home Talent," raced across the country from Los Angeles to Boston so that four exhibitors who had booked the picture for a pre-release would not be disappointed.

George Jeffrey, manager of the Boston exchange of Associated Producers, Inc., engineered these four bookings. After the contracts had been signed and delivered he learned that he couldn't get prints in time for the dates. Nor, owing to filled dates, could the showing be shoved back. Jeffrey got into communication with General Manager Al Lichtman, who in turn communicated with the West Coast, resulting in the sending of E. O. Child with four complete prints.

"The Song of the Soul" Gives Vivian Martin Emotional Role

Messmore Kendall's production of "The Song of the Soul," from William J. Locke's novel, "An Old World Romance," released by Goldwyn, was shown on Loew's entire New York City circuit of theatres the week of May 22. This was the first screening of the picture in New York City aside from the Capitol Theatre booking some time ago. Other bookings in New York were held up for the Loew circuit screenings.

"The Song of the Soul" is the first picture made by Vivian Mar-

tin for Mr. Kendall and it reveals her in a new screen light—for the story, it is said, is one of the strongest emotional roles recently seen on the silver sheet and reveals the star as an emotional actress of much power and an appealing charm. In her second picture for Mr. Kendall, "Pardon My French," from Edward Childs Carpenter's story of "Polly in the Pantry," she plays a broad comedy part. This picture has recently been completed but has not yet been released but is expected soon.

Educational Secures Howe's "Ride on a Runaway Train"

"Lyman H. Howe's Famous Ride on a Runaway Train," in the opinion of many the most bewildering screen novelty that has ever been produced, has been turned over to Educational Exchanges for distribution, and this picture, which has created a sensation in every one of the few showings it has had, will be ready for release about June 12.

A new type of screen novelty which gives its audience the biggest and most unexpected thrill it has ever had during a motion picture," wrote the critic of the New York Commercial, after he had seen the thriller at the Capitol Theatre, New York, where it was given a second presentation.

It evidently had the same effect on Sam L. Rothafel, production manager of the Capitol, for he wrote a personal letter of commendation to the producers in which he said:

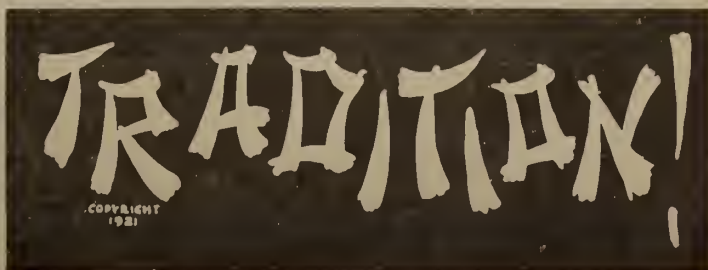
"In my opinion, the 'Ride on a Runaway Train' is the best short subject I have ever seen. It is the only short subject which we ever brought back for a second presentation, and on both occasions it created a sensation. I feel sure it will pro-

duce the same kind of furore wherever it is shown."

E. W. Hammons, president of Educational Exchanges, declared he regarded the placing of this clever novelty with Educational as proof of the high position Educational has won in the industry in its first year.

Judging from the effect the picture had on the audience at the Capitol, the "Runaway Train" is likely to be the sensation of the show everywhere and every time it is shown. At that theatre, men and women alike held onto their seats as they felt their heads begin to swim while the camera swallowed up the track ahead at the rate of—well, a good many miles a minute.

The picture combines comedy and thrills in a thoroughly enjoyable manner. Beginning with some ordinary scenes from the car windows and platforms, the camera suddenly is moved to the front of the train as the train begins to run away down a steep grade. With every mile the train increases its speed until bridges and tunnels are crossed or passed through in such rapid succession that it is almost impossible to count them.



Thirty-two Cleveland Showmen. Stage Big First National Week

"First National Week" was a huge success in Cleveland, for, evincing a remarkable example of co-operation, thirty-two of its exhibitors combined to put it over and won spontaneous and bountiful response on the part of the public.

Determined that Cleveland should not be outdone by any other city in the country, the thirty-two exhibitors got together and decided to give Cleveland a First National Week that would create comment. Accordingly they held a conference with the officials of the Associated First National Pictures of Ohio to complete the details and devise working plans.

The theatres united in running full page advertisements in all the Cleveland newspapers, which formed the "big gun" of the campaign. These advertisements were headed with the Associated First National trademark in the upper left hand corner, with a streamer line across the top of the page in large letters, reading: "First National Week, May 15 to 20."

Below this was the legend, "As-

sociated First National Pictures, Inc., is a nation-wide co-operative organization of theatre owners which fosters the production of fine photoplays by independent stars and directors. The purpose of the organization is to free stars and directors from the grind of machine production and enable them to do their best work unhampered by financial domination."

Around the left hand side and bottom were one column cuts of First National stars, joined together by the extension of the chain surrounding the First National trademark. The illustrations included those of Norma Talmadge, Charles Chaplin, Katharine MacDonald, Constance Talmadge, Charles Ray, Anita Stewart, Lionel Barrymore, Mr. and Mrs. Carter de Haven, Wesley Barry, Jackie Coogan, Florence Vidor, Dorothy Phillips and Miriam Cooper.

Among the theatres taking part in the campaign were big downtown houses and others in practically every portion of the city. There were the Strand and Metropolitan, two of Cleveland's

largest first run houses; the Knickerbocker, one of the oldest and best established of the theatres; the Heights Theatre, recently opened in Cleveland's finest residential district, and the Arion, the "Y," Crown, Parkview,

Quincy, Superior, Nemo, Savoy, Five Points, Jewel, Yale, Dennison Square, Une, Southern, Shaw-Hayden, Fountain, Halthnorth, Amphion, Virginia, Gordon Square, Corlett, Main and Doan theatres.

Universal Makes Success of Industrial Democracy Scheme

Last year a feeling of unrest and lack of co-operation which had been growing in the laboratory end of the moving picture business developed into a strong union movement. The men felt that it was the only way to meet the situation. Every laboratory in New Jersey and New York was unionized.

The immediate result was a substantial raise in pay for the employees. But the situation was not met by this raise in pay. A new wall had been built between employers and employees in every factory. The companies in particular felt this spirit of unrest. Then industrial democracy was suggested to the Universal and was tried. It was started last October.

After six months of this plan the condition of the Fort Lee factory has been changed. Waste has been cut down more than 50 per cent.; tardiness and absence, except for actual illness, have almost ceased; quality has greatly improved, so much so that the whole trade has noticed it, and where the constant complaint used to be that the plant could not turn out the growing Universal volume of footage the greater footage now goes through the laboratory in less time than six months ago.

Further than that, in spite of the increased pay roll, the employees are earning a 5 per cent. additional bonus, and the way things are going it seems very likely that this will be increased the next quarter.

Clyde Cook Films Sell Well Abroad

Fox Film Corporation reports a big market abroad for Clyde Cook special comedies, the demand for which in Cook's short period of service in films, has been steadily mounting with each successive release, until this inimitable eccentric comedian has taken a firm stand with all the foreign favorites of the Fox family.

"Skirts," the five-act fun spectacle with Cook as its leading exponent, found a hearty welcome across the sea, where from the date of its release it has enjoyed continuous booking and has left a shining mark for his newest picture, "The Guide," to aim at.

"Skirts" employs something like 1,000 of the famous widows of the Fox Sunshine Comedies, and also the celebrated troupe of Singer Midgets. Fox says it has reached the highest mark of booking of Cook subjects thus far.

"Woman God Changed" Given Extended New York Showing

The popular interest in "The Woman God Changed," the Cosmopolitan Production which had a pre-release showing at the Rivoli Theatre, New York, and the Colonial Theatre, Boston, has been so great, it is stated, that the pre-release showing in New York has been extended, and the picture moved from the Rivoli Theatre to the Rialto Theatre in New York, Sunday, May 29. Critics of the New York newspapers hailed "The Woman God Changed" as a triumph of motion picture art.

The New York World's reviewer says in part: "We peer into the future of motion picture production when we chance to behold so gripping and so fas-

cinating a cinemaplay as that presented this week at the Rivoli under the title, 'The Woman God Changed.' For the Cosmopolitan Company here has given to the screen a finished drama of powerful personal appeal, one which sets us thinking about our own conduct and that of those about us."

The critic of "The New York Tribune," writes: "The Woman God Changed' is one of the most interesting pictures of the year because it has novelty to recommend it. Not only has it a pure plainclothes man, but it has a plot which has not been used before so far as we know, and Robert Vignola has directed it in such a forceful way that it is fascinating right from the start."

"Aesop's Fables Modernized" Are Booked on Keith Circuit

Pathe Exchange distribution of the new animated cartoon series by Paul Terry, "Aesop's Fables Modernized," commands the special and important advantage of bookings throughout the circuit of Keith Theatres. This arrangement was effected after the recent announcement that Fables Pictures, Inc., would release the novel Terry productions through Pathe. The world-wide popularity of Aesop's Fables was pointedly evidenced, according to the distributors, by the flood of inquiries that responded to the release announcement.

The first five weekly releases of "Aesop's Fables Modernized" are scheduled as follows: June 19—"The Goose that Laid the Golden Egg"; June 26—"Mice in Council"; July 3—"The Rooster and the Eagle"; July 10—"Ants and the Grasshopper"; July 17—"Cats at Law."

The screen shows you the animal characters acting and conversing just as you imagine they do in reading the rather dry narrative of Aesop—plus the happy touches that bring them up to date in all their relations with each other, and with human beings.

CAPITAL \$ 2,000,000

MOORE'S THEATERS CORPORATION

TOM MOORE, PRESIDENT

GENERAL OFFICES RIALTO THEATRE BUILDING

WASHINGTON, D.C.

May 14, 1921.

FRANKLIN 3730

Mr. Eugene Wilson, Manager,
Vitagraph Company,
Washington, D. C.

My dear Mr. Wilson:

After the review of your special production "THE HEART OF MARYLAND" at our projection room, the executive committee of the Women's Welfare League with the writer unanimously agreed that the beauty and interest of this production warranted a two weeks' engagement, instead of as we previously talked a "one week's run."

It gives me pleasure further to say that the Executive Staff of our Company to a man considered this picture one that the Public would appreciate, and a production that should have full support. The acting, plus scenic beauty of this play, should warrant good returns and add prestige for those who secure booking dates.

The Director of this picture is also to be congratulated for his ability to picturize this popular Civil War play in a manner that makes one forget it is a Civil War, and compels them to appreciate the beautiful love story that should take rank among the "good things" of the year.

Hoping for many more pictures of this caliber from your Company, and wishing you the good success you deserve, believe me

Thankfully yours,

Tom Moore

Exploitation of Short Subjects Gets More Exhibitor Attention

The strong trend of the modern motion picture exhibitor to the exploitation of short subject features, has been particularly marked, it is said, in the exceptional success of the Tom Santschi and Holman Day series of outdoor features distributed by Pathe Exchange, Inc.

The many examples where exhibitors have actually featured one or the other of these series over all other subjects on their programs, has led Pathe to believe that there is an even greater field awaiting this particular type of screen production.

One thing of which Pathe has become convinced during its promotion of the Santschi and Holman Day pictures, is that the public want stories of the great outdoors. The more beautiful the locations, the greater the public

interest in a feature, it is reported.

In the case of the Santschi series, they were staged in territory that is virtually virgin in motion picture location guides. Cyrus J. Williams, who produced the series starring Santschi, invested a considerable amount of his production costs in locations. In one instance, the company spent three weeks down in the Mojave desert, but Mr. Williams was compensated for the great expense by backgrounds that could not have been obtained anywhere else. The exhibitor was pleased because his public enthused over the locations.

Where the Santschis were produced in the Southern extremity of the United States, the Holman Days were pictured in the extreme Northeast, being filmed in the Maine Woods.

Mr. Day is a celebrated author, who among other works wrote "The Rider of the King Log" and "King Spruce." Raised in the Maine Woods, Mr. Day naturally found in them wonderful locations for his stories, and when it came to putting them in motion picture form, he took his company directly to the exact settings of his novels. Alternating each week in release, the Santschi and Day productions have found a ready market, Pathe states.

"Voice in the Dark" Booked at Capitol

"A Voice in the Dark," pictured by Goldwyn from A. H. Woods' production of the mystery melodrama of the same title by Ralph Dyar, has been booked by Edward J. Bowes, director of the Capitol Theatre, New York, for showing at that house for the week beginning Sunday, June 5. "A Voice in the Dark" is a Frank Lloyd production.

The Capitol showing of this production is the first screening of this melodrama of mystery and murder. In its play form it scored one of the big hits of two seasons ago.

Prominent in the cast are Irene Rich, Ora Carew, Ramsey Wallace, Alan Hale, Richard Tucker, Gertrude Norman, Alec Francis, Alice Hollister and James Neill.

"Tol'ble David" First Barthelmess Film for First National Release

The initial story in which Richard Barthelmess will make his bow as a First National star has been selected, and production will begin as soon as the screen favorite convalesces from a minor operation.

"Tol'ble David," a story of life in the West Virginia mountains, is the vehicle and it was written by Joseph Hergesheimer. The author will co-operate in the filming of the feature with directors of Inspiration Pictures, Inc., the producers, who purchased the story from David W. Griffith.

When Mr. Hergesheimer gave "Tol'ble David" to the public in the form of a short story, it was immediately obtained by Mr. Griffith, who saw Richard Barthelmess in the role of "David" with startling clearness. It seemed to have been written particularly for him, but before he

could start production on it Barthelmess had signed a three-year contract with Inspiration Pictures, Inc.

Mr. Barthelmess, who is convalescing at the Algonquin Hotel from a minor operation, is delighted with the possibilities of "Tol'ble David" and is eager to begin work on a character which he believes will excel all of his former productions.

Mr. Barthelmess' contract with the producing company calls for twelve pictures over a period of three years. "Tol'ble David" will be released through Associated First National Pictures, Inc.

Ethel Grandin Returns to Films

Ethel Grandin, one of the most popular young motion picture stars of a few years ago, has been lured from retirement to enact the leading feminine role in George D. Baker's Metro production, "The Hunch," in which Gareth Hughes is featured. The last production in which Miss Grandin appeared was "The Crimson Stain," a serial made by Maurice Costello.

"The Hunch" is a story by Percival Wilde, which was published recently in the Popular Magazine.

"Caligari" Film in Big Booking Demand

The European "expressionistic" motion picture, "The Cabinet of Dr. Caligari," distributed by Goldwyn, is creating in Chicago the same sensation which it achieved at the Capitol Theatre, New York. It is now in its third week at Chicago's handsomest and newest theatre, the Ziegfeld, on Michigan Boulevard, next to the Blackstone Hotel, where it is playing at \$1 top.

Rob Reel in his "Loop Moviegrams" in the Chicago American for Saturday, May 21, says: "Ziegfeld announces the third big week of 'The Cabinet of Dr. Caligari.' It has been a great success and promises to continue indefinitely." The critics generally concurred with Mae Tinee, the motion picture reviewer of the Chicago Tribune, who said of it: "Certainly like no film you have ever seen—weird, mad, fantastic."

Among recent bookings are the Allen Theatre, Cleveland; Shea's Hippodrome, Buffalo; the Grand, Columbus, O.; the Bishop, Hoboken, N. J.; the Terminal, Newark, N. J.; the Strand, Haverhill, Mass.; Fox's New Britain Theatre, New Britain, Conn.; the Park, Portsmouth, Va.; the Strand, Boise City, Idaho.

Marion Davies Is Making New Film

Marion Davies, star of Cosmopolitan Productions, whose latest release, "Buried Treasure," is said to be enjoying great popularity throughout the country, has started production on a new picture under the direction of Albert Capellani. Miss Davies' new picture is entitled "The Young Diana" from the story of the same name by Marie Corelli. It is a tale of English high society life.

Forrest Stanley is leading man, and Pedro de Cordoba, has the role of the "heavy." Mr. Capellani, who lately returned from France to resume his duties with Cosmopolitan Productions, also directed "The Inside of the Cup" and "The Wild Goose."

Robertson-Cole Is Well Represented

Further evidence of exhibitor interest in Robertson-Cole productions is provided in the recent first-run bookings in important cities, reported from the various branch offices. "Black Roses," with Sessue Hayakawa, and "Salvage," with Pauline Frederick, are setting a fast pace. Both have been booked for first runs in the Criterion and City Square theatres, Atlantic City.

The Strand Theatre, Flint, Mich., has landed first runs on "Black Roses," "Beach of Dreams" and "If Women Only Knew." Milwaukee will see "Beach of Dreams," "Nobody's Kid," "Good Women" and "See My Lawyer." The latter and "What's a Wife Worth?" also go to the Branford Theatre, Newark, N. J., for first screening.

Lichtman Says "Mother O'Mine" Is Beautiful Tribute to Woman

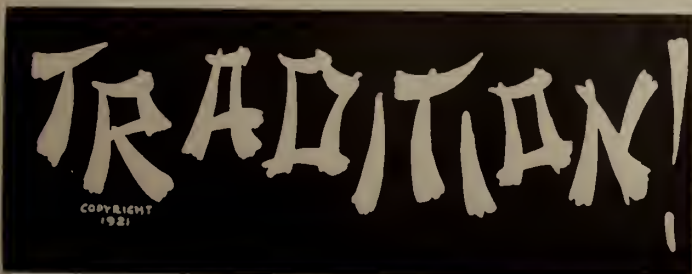
Thomas H. Ince's great drama of today, "Mother o' Mine," which Associated Producers, Inc., has scheduled for general release on June 5, is said to be one of the finest expositions of mother love that the screen has ever seen. Dealing with a phase of everyday life that has widespread sympathy and heart appeal, it is the remarkable drama of a mother who believed in her son, sentenced to be electrocuted for murder, long after everybody had lost faith in him and who persisted in her efforts until she succeeded in establishing his innocence.

"The poetic and dramatic qualities of this unusual picture stamp is as the most wonderful thing that Thomas H. Ince has contributed to the screen since he began producing," said General Manager Al Lichtman, of Associated Producers, Inc. "This is saying a great deal, considering the splendid productions Ince has made in the past, but 'Mother o' Mine' is one of those rare pictures which occur only now and then."

"Mother o' Mine," directed by Fred Niblo under the personal supervision of Thomas H. Ince, is an adaptation by C. Gardner Sullivan of Charles Belmont Davis' novel, "The Octopus." At the time it was published a few years ago it created a sensation in literary circles and was considered the high water mark of contemporary

literature. It's scenic and photographic effects are said to set a new standard of excellence.

The Ince stamp is also evident in the cast, which includes Lloyd Hughes, Betty Ross Clark, Betty Blythe, Joseph Kilgour, Claire McDowell, Andrew Robson and Andrew Arbuckle.





WHAT MAY "THE JOURNEY'S END" BE?

For some people it is the consummation of a heart's desire; for others merely the end of life. "The Journey's End," a Hodkinson picture with beautiful settings, delves deep into the realities of life, depicting the hopes and fears of a young girl

Fort Lee Studios Are Busy with Work on Several Selznick Films

Three productions of Selznick pictures were started during the week ending May 28, and with offerings that are being finished the Paragon and Universal studios in Fort Lee are busy places. "Clay Dollars," starring Eugene O'Brien; "Love's Masquerade," with Conway Tearle starred, and the Elaine Hammerstein production, "Remorseless Love," are now active in production at the two Selznick studios.

In arranging for the new pro-

ductions a shift has been made in directors for the three stars now at work, George Archainbaud going from Miss Hammerstein to Eugene O'Brien, Ralph Ince taking Miss Hammerstein, and William P. S. Earle having charge of Conway Tearle. These shifts are made while Alan Crosland and Henry Kolker are temporarily absent from the Selznick organization, being loaned out to other motion picture producing companies to direct one picture each.

Two New "Scoops" in the Fox News

Cameraman F. J. Kaho, stationed at Fort Worth, Texas, doesn't believe in just waiting for some good news opportunity to come along; he goes out and digs up a little "scoop" for himself. That his enterprise is not all lost is evidenced in Fox News, No. 68, which provides one of the greatest thrills ever offered in a news reel.

Kaho's start contribution consists of the filming of "Daredevil" Miller's attempt to release himself from a straightjacket while being dragged down the main street tied to an automobile. The "Daredevil's" stunt was a success, although how any man could perform such a feat without being seriously shaken up and bruised, remains a mystery.

S. E. Greenwald, stationed at San Francisco, in a recent attempt to get some unusual close-ups of a man swinging from a rope ladder on a flying airplane, caused a hole to be cut in one of the plane's wings, through which he inserted his camera and operated it, while lying full length upon the wing.

Ballin Picture Is Officially Named

Hugo Ballin's third independent production for Hodkinson release, which has been made under the title of "Ave Maria," has been officially christened "The Journey's End." This is a production which will undoubtedly furnish

one of the big surprises of the current season for it is the first serious drama to be made without a single subtitle.

Mr. Ballin has said of "The Journey's End" that he is proud to offer it as an example of his handiwork to the exhibitors of America, for in it are embodied all of his artistic aims, desires and ideals. He says: "I believe that I have succeeded in creating a production which will give pleasure to many. If I may be permitted to say so without appearing unduly vain, 'The Journey's End' is not only a gripping dramatic story but is an artistic achievement which leaves nothing to be desired."

"Foolish Wives" Completed; to Be Released During September

"Foolish Wives," the big production on which Erich Von Stroheim has been working for ten months for Universal, was finished May 19. Universal says it is the first picture ever made to cost more than a million dollars. It was not the intention of the producers that this picture should be as expensive as it was.

But, it is said, the story was an absorbing dramatic tale which required the most expensive background against which to throw it. It was a story of Monte Carlo, and the exact reproduction of all of the features of Monte Carlo were necessary. For that reason it was necessary to expend a great deal more money than either Von Stroheim or Carl Laemmle, president of Universal, had anticipated in the beginning.

In addition to the large buildings which were erected on the Universal City property, extensive sets had to be put up at Monterey, and at West Lake, where the final scenes of the picture were taken. These outside sets alone accounted for \$250,000 or more of the money which went into this production, and the 2,000 extras which were used on all three of these locations counted for \$138,477 more. The item of lighting is not as yet completed, the total so far received amounting to \$73,343.53. This lighting expenditure is one of the

most surprising keys to the cost of a modern picture. A great many of Von Stroheim's scenes were taken at night, and the lighting of the Universal City set which comprised the three buildings, the Cafe de Paris, the Casino and the Hotel de Paris, with their courtyards and square, presented a problem in electrical engineering. The picture will not be released until September.

New Gayety Comedy

Frederic Sullivan has started work on a new Gayety comedy, to be an early Educational release. The play, entitled "Standing Pat," featuring Teddy Sampson and Henry Murdock, is from a story by Ward Caulfield.

Complete Work on "Nothing Like It"

Al Christie has finished the production of "Nothing Like It," the spectacular comedy that will head the new Christies in Educational's releases this summer. "Nothing Like It" will start the series off with a bang. The leading players will include Dorothy Devore, Eddie Barry, Helen Darling, Earl Rodney, Eugene Corey, Ward Caulfield and Al Haynes, and among the scenes will be a small-town opera house, the Nile River, with "real water," and a chariot race with "real horses."

"Oh, Buddy!" has been selected as the title for the comedy to follow "Nothing Like It." William Beaudine is directing this play, which will feature Neal Burns, with Vera Steadman, Ogden Crane, Victor Rottman and others. Several "vision" scenes of trenches in France are shown.

Are you sincere in your ~

? devotion

Wait for it!

JUANITA HANSEN
·IN·
**"The YELLOW
ARM"**

WITH **WARNER OLAND**
AND **MARGUERITE COURTOT**

PRODUCED BY
GEORGE B. SEITZ, INC.



SHE looked up and there in the window was a face, a yellow face, and she knew it was the face of an enemy.

She turned and saw the portieres move; and she saw in the dim light a yellow arm appear from behind them!

"The Yellow Arm" is crowded with exciting incident, with suspense and with action.

It is a Pathe serial; therefore you know that it is a fifteen weeks' business-getter and friend-maker for your house.

Eight years of serial making are behind it; eight years of experience in giving the public what it wants.

It is yours for better business.

A PATHÉ SERIAL

Many Houses Give First Run Dates to Goldwyn's Wet Gold"

"Wet Gold," the J. Ernest Williamson undersea picture which Goldwyn has acquired, is receiving its first showing at the California Theatre, Los Angeles, where it has created an unusual amount of enthusiasm for its fine underwater photography, its vivid illustrations of the methods of operating a submarine and for its dramatic story of a remarkable search for buried treasure—treasure buried at the bottom of the Caribbean Sea.

Exhibitors are showing the keenest interest in this photoplay and the early first run bookings cover the entire continent, from Atlanta to San Diego, from Massachusetts to Oregon.

Among the important first bookings are Strand Theatre, Atlanta; Criterion Theatre, Chattanooga; Republic, Jacksonville, Fla.; Strand, Haverhill, Mass.; Avon, Utica, N. Y.; Princess, Springfield, O.; Colonial, Akron, O.; Alhambra, Canton, O.; Allen, the newest and most up-to-date of picture houses in Cleveland; Grecian, El Paso; Broadway, Muskogee, and the Liberty, Kansas City, Mo.

Many Contracts in a Short Time

George R. Meeker, general manager of Tony Sarg's Almanac, has obtained in less than five weeks a 52 weeks' booking at the Criterion Theatre, New York, with the Rialto and Rivoli to follow; the Strand in Brooklyn; the Stanley Circuit in Philadelphia; Shea's Hippodrome in Buffalo; the California Theatre in San Francisco and others of equal importance scattered throughout the country. Shortly, it is said, the entire territory of the United States and Canada will be closed. The foreign field is being looked after by the Inter-Ocean.

Selznick to Reissue Talmadge Films

Exhibitors throughout the country whose business has been materially benefited by their playing of the recent Selznick revivals, "Panthea" and "Ghosts of Yesterday," will be particularly interested in the announcement that the Selznick Corporation has prepared for re-release on June 10 the Constance Talmadge picture, "Up the Road with Sallie."

"Up the Road with Sallie," from the Francis Sterrett book by the same name, has been spoken of as one of the most delightful stories which has ever been screened. It is a quiet comedy drama with a charm and novelty of plot which leaves a pleasant taste with all who see it. William D. Taylor directed the production from a scenario by Julia Crawford Ivers. Norman Kerry, Kate Toncray, and Thomas H. Parse appear in support of the star.

Like previous Selznick revivals, "Up the Road with Sallie" is going out to exhibitors freshened and refurbished in every possible way. The picture has been re-edited and retitled and new advertising and sales accessories have been provided.

Shanghai Showman Visits Paramount

A. Ramos, of the Ramos Amusement Company, Shanghai, China, was a recent visitor to the Paramount studio in Hollywood. Mr. Ramos controls an important section of the Oriental amusement field through his ownership of a large string of theatres along the China coast.

"Paramount Pictures have always been popular with our people," he said. "In fact, you would find that Wallace Reid, Thomas Meighan, Betty Compson and other of your stars have a following more than equal in proportion to those they enjoy in America."

New Testimonial to A. P. Pictures

Associated Producers, Inc., releases are proving big money makers for exhibitors everywhere. The latest to place himself on record to that effect is J. P. Dunlevy, of the Strand Theatre, Akron, Ohio. Unusual conditions prevail in his territory and he hasn't had an easy time of it.

Recently he played Mack Sennett's "A Small Town Idol" and he let the home office know that he had opened to the biggest Sunday business he had done in twenty-three weeks. The business held up big during the entire week. Incidentally, he told the home office that during the preceding twenty-two weeks he had made money on only two productions and they were Maurice Tourneur's "The Last of the Mohicans," and Thomas H. Ince's "Lying Lips," both of which are released by Associated Producers, Inc.

H. Ochs Closes with F. Desburg

Herbert Ochs, Hodkinson representative in Cleveland, has closed a splendid contract with Mr. Fred Desburg of the Loew's Circuit for a full week's simultaneous showing of "Keeping Up with Lizzie" at Loew's Euclid and Liberty theatres in Cleveland, Ohio. These showings will begin on the release date of the production, May 29, 1921.

Stanlaws Working on Big Dramatic Scenes

Penrhyn Stanlaws is now at the lighthouse location on the Coast of Southern California where the most dramatic scenes of "At the End of the World" are being shot. Betty Compson is the star and Milton Sills is the leading man, with Mitchell Lewis, Casson Ferguson, Joseph Kilgour and others prominently cast.

Audience Applauds Picture of Fight

Once in a long, long while a motion picture audience grows so enthusiastic that it claps its hands before the final scene is reached, but such demonstrations are so rare as invariably to excite comment. Something almost, if not quite, unprecedented occurred at the Mark Strand Theatre, New York, Sunday night, May 29, when scores of persons, not satisfied with hand clapping, actually rose to their feet and cheered, according to reports.

It was during the fight scenes in Charles Ray's "Scrap Iron" that this remarkable demonstration took place. That a filmed presentation of a bout should arouse such an extraordinary display of enthusiasm is impressive evidence that the extreme realism has been attained, it is said.

Nathan Hirsh Goes to Europe

Nathan Hirsh, president of the Aywon Film Corporation, sailed recently for Europe and for several months will tour the foreign cities in a combination business and pleasure trip. It is said he has under consideration several big propositions. During the absence of Nathan Hirsh, his son, Melvin Hirsh, will be in charge of the Aywon Film Corporation's business, as well as the business of the Aywon New York exchange.

Lloyd at Work

Frank Lloyd, who is one of Goldwyn's two featured directors, has just begun work on his twelfth production for that organization. It is "The Man from Lost River," an original screen story by Katherine Newlin Burt, author of "The Branding Iron" and "Snowblind," two successful western novels which Goldwyn had previously picturized.



THIS LOOKS LIKE REAL INDIAN STUFF—MYSTERY, MAGIC AND DANGER

Advance views of "The Bronze Bell," an Ince-Vance-Paramount picture, indicate that the picturization has preserved—and perhaps enhanced—the thrills in the Louis Joseph Vance story

United Artists Highly Praised for "Through the Back Door"

"Through the Back Door," the latest Mary Pickford production, released by United Artists, has proved a triumph, it is said. From a box-office standpoint it is said to be the biggest winner the popular star has had. Hiram Abrams, president of United Artists, has received no end of congratulatory telegrams and letters from exhibitors upon the success of the production.

One example of exhibitor enthusiasm is the message from Jake Lourie, of Boston, who wired Mr. Abrams as follows: "Am playing 'Through the Back Door' day and date in Modern, Beacon and Park theatres. Big crowd waiting outside all the time."

M. L. Markowitz, of the Strand Theatre, San Francisco, wired: "Mary Pickford opened today in 'Through the Back Door,' playing to crowded houses all afternoon and evening, eight shows; breaking all previous records."

The San Francisco newspapers were very lavish in their praise of

the picture, the Call stating that "A more wholesome and delightful picture is yet to be made." The Bulletin said: "Again Miss Pickford has triumphed." The Examiner said: "Mary Pickford has come back. The famous curls, the child dress, the socks, and the winsome adolescence of Mary are again being produced for public entertainment." The Chronicle said: "Mary Pickford, the eternal little girl, with all her cuteness, all her winsome and whimsical charm, again depicts one of her famous child roles."

From the Fenray Theatre, of Martins Ferry, Ohio, Mr. L. Eick wired as follows: "Through the Back Door' universally pleasing." In a recent communication L. J. Boutall, assistant superintendent of mails of the Cleveland post office, wrote: "Permit me to congratulate you on the possession of that splendid picture, 'Through the Back Door,' an honest compliment to your organization and to Mary Pickford."

Nathan Ascher, of Chicago,

wired Mr. Abrams as follows: "Through the Back Door' at our Roosevelt Theatre last night. I consider this one of Miss Pickford's best productions." "In my opinion 'Through the Back Door' is the best picture Mary Pickford ever made," is the way John Hamrick, of Seattle, Wash., wired.

Harold B. Franklin, of the Shea Amusement Company, of Buffalo, wired: "Through the Back Door' is the finest Mary Pickford production since 'Daddy Long Legs.'" E. H. Gerstle, of the Loew Valentine Theatre, of Toledo, Ohio, said: "Through the Back Door' is the best picture Mary Pickford ever produced." Harry David, managing director of the Mission Theatre, Los Angeles, wired Mr. Abrams as follows: "Through the Back Door,' the opening day of a predicted six weeks' run, has packed the house continually." J. M. Root, of the Strand Theatre of Pasadena, in a letter said: "Mary has come back into her own in this picture."

Buys Two More Brand New Stories

Myron Selznick, vice-president in charge of production, has announced the purchase of two new screen plays which will soon be put in work by the Selznick Corporation. One is an original script by Leonard Praskins and Theodore R. Masters entitled "Borrowed Wings." The other is Dorothy Donnell Calhoun's story, called "The Things He Loves."

Vitagraph's superb production of David Belasco's famous stage play presents Catherine Calvert in the stellar role. It has many advantages over its stage predecessor, for it was made in the exact locale described in the story, on a stage that is nature itself. The spoken drama is limited in its ability to convey ideas that the film visualizes in dramatic scenes.

Depicting one of the most interesting and intensely dramatic periods in American history, with a clean, sweet love story interwoven in a background of war, the production has a theme that will appeal to all. Great care and discretion have been exercised in producing the picture. There is just enough of the war of the rebellion to set the story, and not enough to convey the horror of those stirring days. The camera work in these scenes with the war background is remarkable. The bell scene, a spectacle for which "The Heart of Maryland" will always be known, is handled in a capable manner, but though this was the big scene in the play, the picture carries many of equal importance. All in all, the production grips the attention from the first and holds it throughout. Pictures help to cover the lapses of time and change of place and some of the illustrated titles are real works of art.

Miss Calvert was never seen to greater advantage than as Maryland Calvert and her work throughout is practically beyond criticism. Crane Wilbur handles the role of Alan Kendrick in a masterly manner, while Victoria White, Marguerite Sanchez, Jane Jennings, William Collier, Jr., Ben Lyon and Felix Krembs all deserve mention.

—Washington, D. C., Post.

Much Enthusiasm About Sales Drive Set for Week of June 12

The big sales drive which General Manager Al Lichtman of Associated Producers, Inc., has announced for the week of June 12 has roused his entire selling force to a high pitch of enthusiasm. While the drive is not in any sense a contest to determine which branch office can do the biggest business, the branch managers themselves have chosen to consider it in that light, and keen but friendly rivalry exists between them. With every local manager and his staff getting set for the big week there is a promising outlook that the drive will bring out not only some rental records for the individual exchanges, but also for the organization as a unit.

"This is a sales drive that is backed up by a 100 per cent. product," said Mr. Lichtman. "Among the films to be available during the drive, or at any other time for that matter, are J. Parker Read's 'I Am Guilty,' starring Louise Glaum; Mack Sennett's 'Home Talent,' released May 22; Thomas H. Ince's 'Mother o' Mine,' released June 5; Allan Dwan's 'A Broken Doll,' released June 12; Maurice Tourneur's 'The Foolish Matrons,' released June 19; J. L. Frothingham's 'The Ten Dollar Raise,' released June 26, and Mack Sennett's two great two-reel comedies, 'Made in the Kitchen,' and 'She Sighed by the Seaside.'"

Big Philadelphia Booking for Griffith's "Dream Street"

The Stanley Booking Company, of Philadelphia, set aside all precedents when they arranged their bookings with Carroll Trowbridge, assistant general sales manager, of United Artists' Corporation, for their runs on D. W. Griffith's latest production, "Dream Street."

After having viewed the picture a number of times during its four weeks' run at the Chestnut Opera House, the executive of the Stanley Company, decided that the production was big enough to run for a week in their leading theatres in Philadelphia, day and date, and arrangements were made to have the picture play their ten most important theatres during the entire week of June 13, giving the people of Philadelphia and the surrounding communities an opportunity of seeing the production at the same time.

The theatres that will run the production during that week are the Palace on Market street, the Imperial in West Philadelphia, the Allegheny, in the Kensington section, the Empress in Manayunk, the Broadway in South Philadelphia, the Grand in Camden, the Virginia in Atlantic City, the Washington in Chester and the Rialto in West Chester. They also booked the picture for their Victoria Theatre in Harrisburg.

Books 'Dream Street'

E. Comerford, of the Comerford Amusement Company, of Scranton, Pa., has booked the latest D. W. Griffith production, "Dream Street," for all his theatres including his houses in Scranton, Wilkes-Barre, Pittston, Carbon-dale, Sunbury, Honesdale, Olyphant and Dunmore.



PROMINENT SWEDISH FILM MEN VISIT
ROScoe ARBUCKLE

Oscar Hemberg and Mr. Heusman follow Paramount star to location at Catalina, Cal., to greet him

New Eileen Percy Comedy Now Ready

Among forthcoming Fox productions is one that gives Eileen Percy opportunity to revel in one of the most delightful comedy subjects ever entrusted to her, according to Fox officials.

The new production, made under the working title "The Canyon Kid," is written about a young girl who is serenely content with life on a certain Western ranch until the advent of a young flying gentleman who lands with his plane immediately before the young woman's home.

W. E. Spencer provided the story of the film, and Philo McCullough, who used to do some of the love "fixing" in Fox Films himself, makes his bow in this feature as a Fox director.

"Peter Ibbetson's" Imposing Cast

The screen version of "Peter Ibbetson," production of which has been started at the Paramount Eastern studio under the direction of George Fitzmaurice, is declared by Paramount officials to be the most pretentious picture produced in the company's Eastern studio this year.

Headed by Elsie Ferguson and Wallace Reid, as stars, the cast for the picture is the most imposing ever gathered for a Paramount picture with the possible exception of "The Affairs of Anatol." Elliott Dexter, Montagu Love, George Fawcett and Paul McAllister play the principal male roles outside the title part, which Reid will have. The two feminine parts next in prominent to the "Duchess of Towers," which Miss Ferguson will do, will be played by Miss Barbara Dean and Miss Vivian Oakland.

A half dozen or more youngsters will be seen in the first part of the picture. Little Gogo Pasquier, who grows up to be "Peter Ibbetson," will be played by Charles Eaton, eight years old. Nell Buck, an eight-year-old edition of Elsie Ferguson, will be "Mimsey," the little girl who becomes the "Duchess of Towers" later in the story.

The opening scenes for the picture are being filmed in a most artistic setting—a French garden in the village of Passy, a suburb of Paris. All four seasons of the year are shown in the garden, opening in the springtime.

Ingram Planned Artistic Sets

Artistic picture sets with a finish never before attempted in a film production, it is said, have served as a background for Rex Ingram's newest production for Metro, "The Conquering Power."

All of the story unfolded before the camera is laid in a locality in or near Paris—the France that Balzac knew. In the telling of the story the most picturesque structures are required. For them Mr. Ingram sought the aid of Rudolph Barton, poster artist, magazine illustrator, formerly a fellow art student with the youthful director.

Initial Marion Fairfax Picture Is Completed on the West Coast

Marion Fairfax "shot" the final scene for her initial production, "The Lying Truth," last week. By strange coincidence the production of this picture started and finished with a fight scene. The first scene photographed disclosed a battle between Pat O'Malley, the lead, and George Dromgold, the heavy. The final scene presented a fight in the newspaper shop built at the Hollywood studios.

Clean romance and drama is the underlying theme of this picture, it is announced. A story of the newspaper world, this script allows for many big situations and, it is reported, will offer a striking illustration of Miss Fairfax's contention that a story can be clean

and at the same time most effective.

Staged under the personal direction of Marion Fairfax, this film marks the entrance of this noted screen author and playwright in the motion picture producing field. Some six years ago, William DeMille induced Miss Fairfax to forsake a successful career as a dramatist to write for the screen. Since that time she has been credited with the authorship of some of the biggest box office attractions in motion picture history.

John Jasper, manager of Marion Fairfax Productions and part owner of the big Hollywood studios on Santa Monica Boulevard, is handling the business end of the producing organization.



IS THIS SCENE PROPHECIC?

Larry Semon was hurt while making a Vitaphone comedy. He returned to work too soon, and in this comedy, "The Fall Guy," suffered a relapse. Norma Nichols seems to be admonishing him to take things easy.

"Penny of Top Hill Trail" and "Hearts and Masks" Are Ready

Immediate release of two of its star features, "Penny of Top Hill Trail," with Bessie Love, and "Hearts and Masks," with Elinor Field, Francis McDonald and Lloyd Bacon, is announced by the Federated Film Exchanges of America, Inc.

Pre-release showings of both have been held throughout the country at some of the larger theatres supplied by the twenty-two Federated exchanges, and reports received at the main offices indicate that both pictures will make an unusual appeal as a type of clean, wholesome film entertainment which is coming more to the fore in popular favor.

More than 100 theatres from coast to coast have already shown the pictures, and hundreds of others have booked them for appearances in the near future. "Penny of Top Hill Trail," according to exhibitors, "goes over big" because of the popularity of the winsome star, Miss

Love, and the combination of western atmosphere, humor, action and mystery in the story.

"Hearts and Masks," they report, draws because it is a Harold MacGrath story, with all the charm and suspense that means.

Jack Gilbert Is Made a Fox Star

The list of screen stars is shortly to have an addition in the person of Jack Gilbert, whom William Fox has elevated and who will make his stellar debut in an important Fox production, plans for which are now under way.

One look at "Shame," a new Fox production recently made at Hollywood and which will be screened in New York ere long, convinced Fox officials that in Gilbert, who plays the lead, they had stellar material of more than ordinary promise.

Many Bookings on Zane Grey Picture

"The Man Of The Forest," the newest Benjamin B. Hampton-Zane Grey-Hodkinson release, was welcomed long before it was even completed, for behind it was the cumulative popularity which had been won by previous productions from this same combine. And when the announcement came that it would be tied up with a great exploitation campaign, bookings began to come in at even a greater rate of speed than was usual on such a picture, reports Hodkinson. More than 100 of the finest theatres in the United States will play it during "Zane Grey Week."

The newest booking reported is that of the Cirele Theatre, Indianapolis, a playhouse which has great prestige, both in and out of its own state. The picture will have a strong advertising campaign.

Chaplin Is Subject of Sermon in Ohio

Charlie Chaplin was made the subject of a sermon by the Rev. Alfred H. O'Brien, pastor of the First Baptist Church, Sandusky, Ohio, the night of May 21.

The clergyman, who said he had been prompted to discuss the famous silver sheet comedian from his pulpit by an article from the New York Times, reproduced in a ministers' magazine to which he is a subscriber, referred to Chaplin as "one of the world's greatest benefactors," inasmuch as he lifts men to higher realms from the ordinary plane of life.

"It is hard to believe that this man who makes millions laugh every day in the year, is so serious-minded that he seldom laughs himself, but this is nevertheless said to be true," declared Rev. O'Brien, who, while admitting that he had not seen "The Kid," further admitted that he had been impressed by what he had heard about it following its presentation in Sandusky.

Rev. O'Brien likened Chaplin to St. Paul, who, he said, "had his own peculiar way of making the world better."

George Schade, owner and manager of the Schade Theatre, Sandusky, did not hear the Rev. Mr. O'Brien's sermon, but he heard about it.

Hugo Ballin Drama Has No Subtitles

Hugo Ballin has taken a radical step in the making of his newest picture, permanently titled "The Journey's End," which will shortly be released by the W. W. Hodkinson Corporation. Of approximately 7,000 feet, it has been produced without a single subtitle from beginning to end. Chaplin's "The Kid" was heralded as being remarkable, inasmuch as it had few subtitles; Charles Ray's "The Old Swimmin' Hole" was produced without a subtitle, but, in the last analysis, the Ray film was a light comedy whereas "Ave Maria" is a serious drama.

Hodkinson suggests it can be strongly advertised and exploited as "The First Serious Drama to Be Made Without a Single Subtitle."

Live News from Everywhere

San Francisco

The T. & D. Jr. Circuit, of which L. R. Crook is secretary and general manager, has arranged for the erection of a picture theatre at Petaluma, which will represent an investment of \$90,000.

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Mrs. Olive Grogg and Miss Sylvia Grogg, who recently purchased the College Theatre on upper Market street, have arranged to have the house remodeled and redecorated under the supervision of Jack Callicutt. Mr. Callicutt was formerly managing director of Grauman's Theatre, Los Angeles, and has gone into the business of directing the remodeling of theatres and the installation of efficient systems of presentation.

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Nathan Mamler and J. S. Malloch have awarded contracts for the remodeling of the picture house conducted by them at 825 Kearny street.

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J. H. Magoon, of the Consolidated Amusement Company, Honolulu, sailed for the islands recently after a six months' stay here. He made extensive bookings and examined many leading theatres to secure ideas for improvements to be made in houses operated by this concern.

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Nick Turner, who has been on the road with "Way Down East" for several months, has returned, this production having been taken off the screen in this field until the fall season opens.

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James W. Barlow, of the Maze Theatre, Stockton, was a recent visitor, making final arrangements for the opening of his new house, the Strand, at Oakdale.

* * *

L. A. Samuelson, western district inspector-booker for Pathe, is paying the local branch a visit. He has been with this concern for seven years.

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The Orpheum Circuit has closed its theatres at Fresno and Sacramento for the summer. Last year these houses were operated throughout the summer.

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J. Meehan, of Meehan & Vogel,

western distributors of Hodkinson, is making a business trip to Los Angeles. One of his first scoops after arriving there was to sign Miller's Theatre for this service, including indefinite runs on a number of subjects.

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Joe E. Snelson, of the Bradley Theatre, Elko, Nev., has purchased a half interest in the Travelers Hotel, San Francisco, and the theatre is now in charge of George Snelson.

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The Alexander Pantages Circuit has secured an option on a site at Vallejo, Cal., for the erection of a vaudeville and picture theatre.

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The old Essanay studio at Niles, near San Francisco, where hundreds of western stories and comedies were produced a few years ago, has passed into the hands of the Sympo Cinema Syndicate.

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The Orpheum Theatre Company has secured a site for a new theatre at Oakland, and plans to begin work on it this year.

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Rex W. Midgley, manager of the American Theatre, Oakland, has left for the East to study picture houses prior to the commencement of construction work on the new American.

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Allen Holubar is a visitor in San Francisco from Los Angeles in the interests of the exploitation of "Man, Woman and Marriage," which will be shown shortly at the Tivoli Theatre.

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Fred J. Balsofer, of Los Angeles, who claims to have made the first moving pictures in that city eleven years ago, is looking over the field at San Francisco with a view of establishing a studio.

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Gilbert Moyle, of the Selznick staff at San Francisco, is chairman of the art committee of the Chamber of Commerce, Berkeley, which is planning a three-day music festival in the Greek Theatre in September.

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The Educational Film Corporation has taken a long-term lease on a two-story reinforced concrete

building to be erected at once on Turk street, near Leavenworth, San Francisco, by Louis R. Lurie. The location is near the new home of the Pathe Exchange and G. A. Metcalfe, and the building will be one of the finest in this city devoted to film exchange purposes. A large projection room will be fitted up and the second floor will contain a laboratory for the Kinogram news service. The deal for the new building was engineered by the local manager, George C. Blumenthal.

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William J. Beatty, son of James Beatty, manager of the Liberty Theatre, San Jose, recently saved his automobile and captured a would-be thief. While in a cigar store he heard some one step on the starter of his car and rushed to the street, reaching the machine just as it started. He grappled with the man and succeeded in holding him until assistance arrived.

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Emil Kehrlein, a pioneer exhibitor of Oakland and Fresno, where the Kinema theatres are operated, has left for New York and Europe, accompanied by Mrs. Kehrlein. He will make a special study of theatre architecture and decoration in France and will also make a survey of the industry in general on the continent. While abroad he will make his headquarters in the American quarter of Paris, where he lived several years ago while his sons were attending the Ecole Monge. This will be his first vacation in eighteen years.

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J. A. Partington, co-manager with Eugene H. Roth in operating the California, Imperial and Portola theatres, has returned from a four weeks' trip to eastern cities to secure ideas to be incorporated in the opening of the Granada Theatre, now nearing completion.

Kansas City

Charles H. Burkey, of the Motion Picture Theatre Owners of Missouri, and Morton Van Praag, of the Kansas State Exhibitors' Association, have returned from the executive board meeting of the Motion Picture Theatre Owners of America.

The Motion Picture Theatre Owners of Missouri and the Kansas State Exhibitors Association are contemplating chartering special cars to go to the national convention at Minneapolis on Monday, Tuesday and Wednesday, June 27, 28 and 29.

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The twelve-story Film Exchange Building at Seventeenth and Main streets gained a new owner and a new name—the Davidson Building—when the property was bought by Sam Davidson on May 20 for approximately \$750,000.

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H. L. Craig, formerly a Universal salesman in Kansas City, and recently manager of the St. John, Canada, branch of Universal, is back in Kansas City to stay.

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R. M. Abbey has resigned as manager of Associated Exhibitors and has accepted a position as short-subject salesman for Pathe. Richard Case has been appointed Associated Exhibitors' sales manager in the Pathe office. Sam Stoll, former assistant manager with Fox, and salesman for Federated, is a salesman for Associated Exhibitors.

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N. J. Flynn, president of the Richards & Flynn Film Company, has returned from a business trip to Minneapolis.

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Julius Bernheim, manager of the short-subjects department of the Kansas City branch of Universal, left June 29 for Universal City, where he will be an assistant director. A farewell was given in his honor at the Blue Ridge Inn by the office and sales force of the local branch.

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Three men in this territory have formed a new enterprise for the making of advertising, news and industrial motion picture films. The men interested in this company are: H. L. Youngblood, formerly of the Jefferson Theatre at Springfield, Mo.; John C. Zimmerman, former Kinogram cameraman, and Edward R. Trabold, former Pathe News cameraman in Omaha. The company has not yet been named. Its offices are in the Davidson Building.

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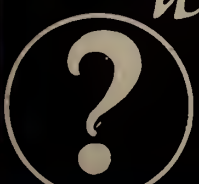
W. E. Truog, manager of the local branch of Goldwyn, has returned from his trip to Los Angeles and Hollywood, where a managers' convention was held at the Goldwyn studios.

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Stanley Hatch and E. C. Rhoden are back from attending the convention of Associated First National branch managers. This convention was held in New York the week of May 22.

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The Dempsey reel, "A Day with Jack Dempsey," is going over big in this territory, according to the local branch of Pathe, of which

What is greater than ~
 **devotion**
 Worth waiting for!

Harry Graham is manager. Mr. Graham says that there is a demand for good short-subject pictures, serials and novelty reels.

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R. R. Hanson is the owner of the new theatre being built at Burr Oak, Kan., and estimated to cost about \$15,000.

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Billy Mueller's new Mueller Theatre at Jefferson City, Mo., is in the process of construction. He expects to open in the early fall.

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Mr. Zimmerman, a brother of Oscar Zimmerman, of Winfield, Kan., is building a beautiful, new theatre at Cedarville, Kan. It is expected to seat about 700.

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Mr. Dickson, of Brookfield, Mo., has purchased the Marshall Theatre at Manhattan, Kan. H. E. Ulrich will remain as manager.

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T. C. Whitehair is building a new airdome at Chapman, Kan.

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The 45th Street Airdome was opened recently.

Buffalo

Tom Brady has resigned as manager of the Buffalo Associated Producers' exchange. It is reported that he will assume the management of the Warren office in Buffalo.

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Thomas McDermott, special representative for "Topics of the Day," spent the week at the Buffalo Pathe exchange, where he was royally entertained by Manager W. A. V. Mack.

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Chester Fennyvessy, of the Rialto, Rochester, is in the hospital with an attack of tonsillitis.

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Charlie Chaplin in "The Kid" was shown last week at the Shubert-Teck to excellent business. The Plaza, on William street, showed the same subject the first three days of the week. In Rochester this week four or five houses are showing "The Kid" at the same time. Ben Davis was in Buffalo to exploit the comedy, which was put on by the Associated First National exchange.

* * *

Shea's Court Street Theatre closes this week for six weeks, during which time the house will be redecorated inside and out. This is the first time in seventeen years that the house has been closed.

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When Arthur L. Skinner presented "The Inside of the Cup" at

the Victoria Theatre last week he arranged with a neighboring jewelry store to place a valuable prize in a large silver vase. He then distributed cards, on which he invited patrons to guess what was "inside the cup" at the store. The correct answer brought the contents of the vase to the winner. The stunt created a lot of talk.

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Charles R. Rogers, general sales manager for Robertson-Cole, stopped off in Buffalo last week on his return from a country-wide tour of exchanges. He announced that the company had signed up several new stars and that business was progressing wonderfully in the West.

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The new Star Theatre in Dansville, N. Y., was opened June 6. Bob Wagner, formerly manager of the Buffalo Educational office, is its manager.

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Ray Fowler, H. C. Bissell and Bob Matson, of the Buffalo Robertson-Cole exchange, have entered the company's Carpentier contest. The one signing up the most contracts for "The Wonder Man" gets a free trip to the Dempsey-Carpentier fight.

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John Sitterly, former manager of the Buffalo Dooley office, is confined to his home with serious illness. John is one of the best known film men in Western New York, and every exhibitor and exchange-man is hoping for his speedy recovery.

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Buffalo exchangemen were much amused to read in the New York papers that Henry Wilkinson, former manager of the Buffalo Realart office, was stuck with a \$25 fine in Gotham's traffic court last week for speeding. Henry always was a fast man.

* * *

Chauncey Olcott, Mme. Marie Narelle, Grace George, Mosconi family, Walter C. Kelly, Vera Roehm, Grace Nelson, Dorothea Miller and Francesca Miller Rensing are some of the noted stars that will be in Buffalo Saturday evening, June 4, to participate in the Buffalo Theatre Managers' Association benefit in Elmwood Music Hall for the Starving Children of Ireland fund. Over \$5,000 worth of tickets have already been sold.

* * *

Harry E. Lotz, manager of the Buffalo Realart exchange, is spending the summer at Crystal Beach, Ontario. These Long Island millionaires have nothing on Harry when it comes to summer homes.

Philadelphia

Action has been taken by the General Assembly of the United Presbyterian Church looking to a united church campaign against depicting ministers in ridiculous fashion in motion pictures. A committee was appointed by the General Assembly, which is meeting in the First United Presbyterian Church, Fifty-second street and Chester avenue, to voice through the news distributing associations the attitude of the Assembly toward producers and exhibitors who are instrumental in the showing of caricatures of ministers.

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Among the many honors recently conferred upon Jules E. Mastbaum, president of the Stanley Company of America, was being made a honorary life membership to the Elks fraternity. The ceremonial presentation was made by Frank W. Buhler.

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"Special music scores for the Selznick productions are becoming more in favor in this territory," says Max Milder. Despite rumors, Max does not intend to sail for England this summer.

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Joseph J. Greene returns to Philadelphia after a year's absence, having represented the Vitagraph in Washington during the time. While traveling up the state for a local exchange Green met J. Barney Sherry, Matt Moore and a sister of Marion Davies who were working on location near Shawnee on the Delaware and taking some shots for "Back Pay," a Cosmopolitan production.

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Morris Brown, proprietor of the Capital Exchange, is now at the helm, talking turkey to the exhibitors in Eastern Pennsylvania.

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R. A. Daniels, formerly of Hallmark, is now hanging his hat on a peg in the office of the National Pictures Exchange of Pittsburg with B. L. Tolmas.

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"The Handicap," the famous racing drama, is now being routed by William Hagerty of the De Luxe Film Exchange exactly like a legitimate show. A complete advertising campaign, three horses and a tread-mill, posters, cards, etc., will be combined with the booking price. "Just leave the dates and Hagerty will take care of the rest," is the new slogan.

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A delightful organ recital was given for the benefit of a patriotic society assembled at the Jumbo Theatre last week, with J. Boyd, the manager, at the organ. Mr. Boyd, who is well known among the members of the society, was highly congratulated.

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Gabriel Michiel, the twenty-four

hour publicity man who has succeeded so well in putting over "The Mask" and "Kazan" at the Forrest Theatre, is being congratulated with the advance advertising being made on "The Parrish Priest," which will be the final production. Daniel L. Hart, mayor of Pittsburg, and the author, is expected to attend the opening the week of May 30.

Canada

"Alf's Button," the English comedy, was given its second revival in Toronto, Ontario, when it was presented again at the Grand Opera House during the week of May 30. This feature was originally presented at the Grand, and was then given an engagement at the Allen Theatre, the leading Allen house in Toronto. It was then shown once more recently at the Grand as an attraction for the fourth week of the "British Film Season" at this theatre.

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William F. Brooker, a noted picture theatre manager, has been placed in charge of the new Loew Uptown Theatre, Toronto, succeeding William K. Mitchell. Brooker began his career at the old Biograph studio and holds the distinction of having paid Mary Pickford the sum of \$25 for a week's work with Biograph. He was also associated with the Tannhouser Film Corporation, and later joined the Fox and Universal companies. He was manager of Universal's Symphony Theatre, New York, and has also managed various Fox theatres in the United States. He joined the Loew organization when he became manager of Loew's Victoria Theatre, New York.

* * *

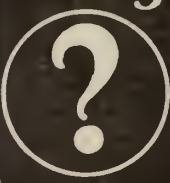
"The Sky Pilot" made an exceptional hit in Winnipeg, Manitoba, during the fourth week in May, when it was presented simultaneously at the new Allen and Province theatres. The reason for the special interest in this production was partly due to the fact that it was made in Winnipeg by a Canadian company and it was filmed from the novel by the Rev. C. W. Gordon, of Winnipeg, whose nom de plume is Ralph Connor. The author made a personal appearance at the Monday evening performance at the Allen Theatre.

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The Winnipeg, Manitoba, City Council is holding back the moving picture exchange by-law, which was passed many weeks ago, because the exchange managers seem to be having difficulty in arranging for the erection of a building which would conform with the strict regulations imposed by the new law. All fourteen of the local exchanges are to be quartered in the one structure when it is constructed, but, to date, no agreement has been made with contractors for the building of the required place because of the scarcity of suitable sites and because the terms are not considered practical.

* * *

About 500 guests thronged the Lester Court ballroom for the annual dance of the projectionists of Vancouver, B. C. They carried out many novel lighting features, and a variety of stunts were sprung on the dancers during the evening.

Do you believe in absolute-
 devotion
 You'll enjoy it!

Louisville

Daylight Saving is ruining box-office receipts, according to a number of the leading exhibitors. The first evening show is very poorly attended, while the crowd at the second show is hard to take care of. Exhibitors generally would like to see the ordinance discarded for all time.

Work is under way at the Alamo Theatre on a handsome, new marquee, the front of the theatre in the past having been plainer than the management cared for; while the morning sun left the lobby red hot.

Joseph & Joseph, who have constructed a number of fine theatres, have been selected to draw plans for remodeling the local Strand Theatre, formerly the Masonic Theatre, which recently was purchased by Edward M. Flexner. It is claimed that it will cost \$100,000 to put the building in modern shape, it having been erected nearly twenty years ago.

The Corbin Hippodrome, Corbin, Ky., capital \$75,000, has been chartered by Michael Sherman, Louis Merebloom and Sam Cawn.

Educational films and comedies are being run in every rural school house in Jefferson County, Ky., through the efforts of the Jefferson County Farm Bureau and others to show the youngsters something of high-class farming, and at the same time keep them interested by firing a comedy at them.

The Rialto Theatre is putting on pictures of nature, river dwellers, stock farms, racing and other things that deal exclusively with Louisville. Anything that has the least call as a current events picture is handled along with outside material. This is attracting attention for the time being.

Hot weather in Louisville is further dulling the exhibitors' business, the past week or ten days having been the hottest late May weather in the records here. The result has been only fair crowds at either day or night performances, other than the last night show.

Indiana

Issuance of a temporary restraining order against the Palace Theatre Corporation, of South Bend, to prevent the company from removing the dirt and lateral support adjacent to the building occupied by Nick Tabakoff and Albert Brunt, proprietors of a restaurant, has been made in the South Bend superior court by Judge Chester R. Montgomery. The plaintiffs claim the excavation work for the corporation's new theatre is ruining their business.

Following a recent announcement made by E. T. Giles, proprietor of a picture theatre at Albion, Ind., that he intended to run Sunday shows a number of the Albion reformers got busy with petitions, and threatened to make trouble for him. He announced that he would re-

spect their wishes for the time being.

The newly redecorated and renovated Sourwine Theatre, Brazil, Ind., which was recently the center of a legal contest between the Brazil Theatres Company and the Citizens Theatres Company, was reopened to the public this week by the former company, with Conway Tearle in "Bucking the Tiger" as the feature.

The J. T. Flanagan Productions Company is the name of a new producing company recently organized in Indianapolis. It now is working on educational and industrial films only, but in a few months expects to turn out one- and two-reel comedies. Its offices are with the Pathe exchange in the Wimmer Building, but it expects to occupy a modern laboratory with printing and developing equipment in the near future. A feature will be a "quick service," whereby films can be shown on the evening of the same day they are made. The officers are: J. T. Flanagan, president and general manager; C. A. Barber, business manager and cameraman; R. H. Henry, Jr., secretary-treasurer. Al Martin will direct.

An ordinance has been passed by the board of trustees of the incorporated town of Milan, in Ripley County, which will prohibit picture shows, theatre performances or other similar amusements, for which any fee is charged, on Sundays. Any person violating the new ordinance shall be fined not less than \$5 and not more than \$10 for each and every separate offense. Recently a jury in the Ripley County circuit court at Versailles disagreed in the case of Walter Talley, manager and owner of the Empire Theatre of Milan, who was tried on a charge of Sabbath breaking. Mr. Talley has announced that he expects to have his theatre in operation Sunday despite the ordinance.

Oscar Hansen, owner of the Jefferson Theatre in Goshen, who recently leased the property to the firm of Fitzpatrick & McElroy, of Chicago, which operates a chain of theatres in Indiana, Illinois and Michigan, has acquired an interest in the business, and in about ten days will become resident manager of the Jefferson and Lincoln theatres at Goshen. Mr. Hansen will succeed Harry J. Corbett, of Chicago, who will be sent to another Fitzpatrick & McElroy theatre, and his assistant, Jack Mahoney, who will manage one of the firm's theatres in Benton Harbor, Mich. The

Lincoln Theatre at Goshen has been leased to the Chicago firm for a period of five years and the Jefferson for ten years.

Samuel Jaffe, manager of the new Parthenon Theatre at Hammond, is nursing a sore finger with a light heart. When he thrust his hand out the window of a motor bus in Hammond a few days ago to save a small boy from serious injury he did not know whether he would ever be able to use it again, and consequently considers a bruised finger the minimum injury possible. The boy, in being brushed by a passing automobile, was thrown headforemost toward the bus. Jaffe, looking out the window, could see that the contact would come just beneath his seat. He quickly put his arm out the side and laid his hand on the body of the bus so that, instead of hitting the wood, the boy's head struck his hand. Spectators said the act probably prevented the boy's skull from being crushed. Mr. Jaffe's finger swelled up like a toy balloon, but he just smiled and said he didn't mind.

Completion of the board of directors for the new Palace Theatre Corporation, which is erecting a new \$1,000,000 theatre at Michigan street and Colfax avenue, South Bend, has been made, with Eugene H. Miller, president of the American Trust Company; John C. Ellsworth, Haines Egbert, Samuel Parker, Harry K. Summers, Edgar C. Smith and J. Handelsman composing the directorate. At the first meeting of the board a few days ago it was decided to rush completion of the structure as rapidly as possible with the hope that it will be completed by Christmas week. It is planned to use the theatre for occasional legitimate productions, vaudeville and feature pictures.

St. Louis

Joseph Mogler, president of the St. Louis Motion Picture Exhibitors' League, who recently attended the meeting of the executive committee of the National Association of Motion Picture Theatre Owners of America, made a full report of the happenings at Washington Tuesday, May 24, at the regular meeting of the St. Louis organization.

He said that elaborate plans have been perfected for the annual convention of the national organization to be held in Minneapolis on June 27, 28 and 29. More than 1,000 theatre owners have announced their intention of attending the convention.

The St. Louis' exhibitors have about determined not to make a strenuous fight on the theatre license bill now pending before the board of aldermen. There will be a public hearing on the bill Thursday evening. In its present form the measure will assess a \$25 year increase on most of the theatres. The picture men are willing to help the city to that extent.

Gerald Akers' Paramount team is making a splendid showing in the bankers' division of the municipal baseball leagues. The team is in second place and going great guns. Within the next few weeks Akers hopes to be setting pace for the other outfits. Practically the entire team works in the Paramount exchange.

Sidney Baker has returned from the First National convention in New York. He brings assurance that the 1922 program will surpass even the past year. There are no less than forty releases contemplated and everyone will be a winner, Sid says. First National now has 4,000 franchise holders throughout the country, a 75 per cent. representation.

Sol Hankin, president of Fine Arts Pictures Corporation, has returned from an automobile tour of the Southern Illinois territory. Hankin said he found conditions in that section vastly improved.

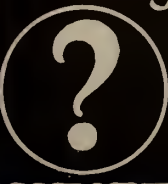
C. O. Roberts, owner of the Elks' Theatre, Olney, Ill., was a visitor at Goldwyn headquarters.

Jack Weil, of Goldwyn, returned Saturday from the Golden West, having attended the gathering of Goldwyn officials at Los Angeles. He reports having a bully time and is full of enthusiasm. He states that Goldwyn is planning a tremendous advertising campaign in thirty-one of the leading magazines and trade publications.

The William Fox Liberty closed for the season Monday night with a presentation of "A Riding Romeo," featuring Tom Mix. In the off-season the theatre will be entirely remodeled.

J. Miller, owner of the Jefferson Theatre, Jefferson City, Mo., is erecting a beautiful new theatre that will be ready for the opening of the fall season. It will be among the finest houses in Middle Missouri.

(Continued on page 638)

Why does a woman crave ~

devotion
 Watch for it!

Close-Ups in and Around Central New York

George T. Lester, Jr., of Cortland, has bought the Elmwood Theatre, Syracuse, from Mrs. Henrietta Maier. Mr. Lester says he's going to do some exploiting this summer. Go to it, George! Anything to pack 'em in.

As to exploiting, Fred Fout is the bird who does it right. Fred owns five subsequent run houses in Syracuse. Recently he bought "The Avenging Arrow," a Pathe serial, for all his houses. Then he proceeded to hit it a wallop via the exploitation route. He got an Indian from the Onondaga reservation, had him deck out in full war paint and ride along Salina street carrying a bow and arrow and giving a war whoop every half block. The effect was like that of the Pied Piper of Hamelin. Every youngster in Syracuse trailed the Red Man, with hair standing on end. Afterward the youngsters and grownups piled into Fout's houses to see the serial.

But that doesn't stack up to what Spencer Sladden is doing for Paramount in the Central Territory. Sladden succeeded McConville, who was transferred to Boston, his home city.

Manager A. A. Van Auken, of The Temple, Syracuse, recently went "over the jumps" and into the fold of Masonry. One of the most agreeable surprises of it all was a jeweled Masonic ring and a jeweled emblem presented to him by Mrs. Van Auken.

Charlie Foust, of Select, ranks sixth among the best salesmen in the country employed by that organization. Charlie says his policy is to sell the exhibitor in such a way that he wants to buy again, which sounds like good "film dope."

Frank Duffy, owner of Hibernian Hall, Utica, has been so successful in building up that house that he is reported to be seeking more worlds to conquer, like Alexander the Great. Rumor has it that Frank will own more houses this Fall. His friends are hoping it's true, because he's a credit to the show business.

John Sroka, who has opened a picture house at New York Mills, says: "You never can tell what the public wants until you show a picture. It's all guesswork." Which is the wherefore of what a lot of the biggest showmen in the country are saying to-day, John.

Your correspondent recently visited John Angelle of the Family Theatre, Utica, and found him looking over a copy of the Exhibitor's Record Book which the "Moving Picture World" gives with every subscription. "It's the greatest thing ever," said John. "To me it's worth \$50. I don't see how the 'Moving Picture World' can afford to give away such a valuable record with a subscription." Ye writer told John it was because "The World" is with the picture house man and wants to help him in every way possible.

The Mystic Shriners gave Utica a shiver of delight a few days ago when they visited that city. Barney

Lumberg, who is one of 'em, had charge of a big show given in their honor at the Gayety. A lot of theatrical and motion picture Shriners went to Utica from New York City.

S. Hochstim, sales manager for Associated Exhibitors, blossomed forth as a rip-roaring exploitation man last week when he put over Harold Lloyd in "Now or Never" for the Clinton Square Theatre, Albany. Sam rigged up attractive window displays, wrote "knockout" newspaper ads and got the State Capital all "pepped up" over Lloyd. The result was that the Clinton Square was packed all week. Fred Elliott, who owns that theatre, says it was one of the best publicity jobs,

from a box office standpoint, ever pulled.

Here's an interesting angle on the subsequent-run house problem. When proprietor Smithling took over the Schiller Park, Syracuse, everybody said he had a "Dud." Three owners had done an Elaine the Lily Maid in miserable style there. Smithling redecorated the theatre and made it attractive in every way possible. He's been doing a whale of a business. Moral: A neat picture house makes a neat bank roll; an unkempt one leads to poverty.

Leavenworth Steele, of East Syracuse, is another exhibitor who believes not only in clean pictures, but in a clean house, inside and outside.

St. Louis

(Continued from page 637)

The Board of Aldermen on next Friday are expected to pass Alderman Ralph Eilers' amusement license bill, increasing the annual license fees to be paid by picture houses, theatres, circuses, baseball parks, street carnivals and other amusements. The measure was reported out favorably by the aldermanic legislation committee on last Friday.

Lightning struck the rear of the Empress Theatre, Grand and Olive street, during an electrical storm last Thursday, tearing a hole in the wall and cracking it from top to bottom. Had the bolt struck thirty minutes earlier it might have caused a panic, as, according to J. J. Bennett, stage manager, the lightning ball invaded the theatre and played about the scenery for several seconds. He was knocked off a chair by the force of the concussion, but was unhurt.

Fred J. Connors, known as "New York Blackie," long sought in connection with safe robberies at the Lindell Theatre and the Grand-Florissant Theatre, both owned by the Famous Players' Missouri Corporation, is held by the police here. The Lindell safe was cracked November 29, several hundred dollars being taken. An attempt to rob the Grand-Florissant failed several days later when police scared off the yeggmen after they blew off the door of the safe.

The Pershing Theatre, controlled by the Famous Players' Missouri Corporation, will reopen as a picture house on Sunday. It will be conducted in conjunction with an adjoining airdome.

Barney Fegan, president of the St. Louis Film Board of Trade, predicts that St. Louis' airdomes will enjoy a record season this year. Strange as it may seem, he contends the business depression will enhance the value of the airdome. He points out that the movies are still the amusement of the masses, and that people who cannot afford to pay car-

fare and admission fees to distant summer gardens will patronize their neighboring airdome or theatre instead.

W. W. Graham is said to have leased his popular Webster Theatre, Twelfth and Clinton streets, to Maurice Stahl and father for a period of five years. The yearly rental has not been revealed.

The St. Louis Film Board of Trade has decided to meet only once a month during the summer months. In an emergency President Barney Fegan will call a special session. The August meeting will be held aboard an excursion steamer in conjunction with the first annual river outing of the local film men.

Lee Ochs, personal representative of Bryant Washburn, was here the past week arranging details of the personal appearance of his star at the New Grand Central.

The Independent Film Exchange has purchased the Eastern and Southern Illinois rights to the Blue Fox serials featuring Ann Little. Arrow Film Corporation are the producers.

Samuel Henley has joined the staff of the Associated First National in St. Louis. Until recently he was with the Independent Film Exchange.

Manager C. D. Hill, of Associated Producers, has just returned from a trip through Indiana. He reports good results.

The popular Gem Theatre, Cairo, Ill., has been sold by Albert Meyers to Mrs. J. Rodgers, of Poplar Bluff, Mo. It seats 500. The consideration is said to have been around \$30,000.

Gerald Akers' Paramount Baseball Club is now tied for first place in the bankers' division of the Municipal Baseball League. Some wonder why the film boys landed in the bankers' league. Akers explains they "looked like ready money" so had to be put with the "cash experts." Last year the Paramounts won the film championship of St. Louis.

He is dolling up his theatre so that it will make the Champs Elysee look like an alley when he gets through with it next Fall.

John Krause, assistant manager of Pathe's Albany Branch, is preparing to celebrate the third anniversary as a Pathe man. Jack is mighty popular with the exhibitors from the fact that his chief slogan is "Good service first."

Bert Gibbons, who has been selling for Robertson-Cole, is back with Vitagraph. Bert is a crackerjack and we venture the belief that Vitagraph missed him so much they decided to get him back. Anyhow, he's back. Good luck, Bert!

You will be glad to know that your special feature subject, "BLACK BEAUTY," proved a very great financial success at my theatre.

For the first time in six years, I broke the policy of my theatre by playing "BLACK BEAUTY" one entire week. We never played a feature more than three days.

I am pleased to say that "BLACK BEAUTY" not only filled my house but a large crowd filled my lobby and stood in line outside the theatre every one of the six nights the picture was playing.

Apart from the satisfactory box-office receipts, almost the largest in six years, I feel that "BLACK BEAUTY" has created a good will for my theatre, as never before have I shown a picture which gave such entire general satisfaction or more favorable comment.

Besides, a great many people visited the house who seldom ever come to a theatre in this part of the city.

"BLACK BEAUTY" is a picture which everybody should like and every exhibitor be proud to show. Every theatre should make very big money with it as I did.

**Yours truly,
J. C. BRADY, Proprietor
MADISON THEATRE,
TORONTO.**

Newest Reviews and Comments

Conducted by EDWARD WEITZEL, Associate Editor



"A Divorce of Convenience"

High-Class Comedy with Consistent Cast
Headed by Owen Moore Is Produced by Selznick

Reviewed by Mary Kelly

One of the best examples of interesting nonsense in the form of screen drama is "A Divorce of Convenience." By methods ingenious and original, the author, director and scenarist have produced a plot that is thrillingly funny. Aided by a resourceful cast the members of which move as a unit through scenes of amusing turmoil, by brilliant subtitles and a star who lives up to them, the picture is a complete success. A hero offering witty but implausible alibis and traveling at all times in circles, a detective who follows the same course, a fiancée, conventional, discreet, and without a sense of humor, also a woman with a past, trying to share it with the innocent hero, and lastly her husband who is careless with revolvers, are prominent among those who get involved. Laugh follows laugh as the comedy, broad and subtle, works up to a hilarious pitch when the harassed young hero plays for his escape from his violent prosecutor. While there is constant confusion and, at no point, seriousness, there is a definite plan and excellent plot construction throughout. The subtitles are a model for length and style.

Owen Moore has the necessary imagination and pep to put over his role as it should be. Every member of the supporting cast is similarly equal to his assignment, a bright contribution being that of Nita Naldi as the frisky vampire.

Cast

Jim Blake.....Owen Moore
Helen Wakefield.....Katherine Perry
Sen. Wakefield.....George Lessey
Tula Moliani.....Nita Naldi
Blinkwell Jones.....Frank Wunderley
Mr. Hart.....Dan J. Duffy
Mr. Holmes.....Charles Craig

Story by Victor Heerman
Scenario by Sarah Mason
Direction by Robert Ellis
Length, Five Reels

The Story

Tula Moliani, a Spanish vampire, annoyed by an over-supply of husbands (of which she has two), decides to get a divorce from the first, Sen. Wakefield, by getting someone to compromise her. She picks on young Jim Blake, an accommodating chap stopping at the same hotel, for her co-respondent. Jim is engaged to Wakefield's daughter, Helen, who comes to the hotel with her father shortly after Tula has laid her plans before Jim. Helen is much dismayed at the familiarity with which the Spanish lady treats her fiancé and he offers her a wild excuse for each unseemly happening—of which there are many.

Finally Tula's latest, Ibasco, arrives and, heavily armed, decides to make life short for Jim, whom he believes to be in love with Tula. Jim succeeds in postponing his own death until after dinner and manages to eat part of his meal with Ibasco and the rest with his sweetheart. He is kept continually in a state of unexplainable misdemeanor but eventually succeeds in grabbing the guns and backing Ibasco out of the picture. By this time Tula has discovered the Senator, her first husband, and Helen has discovered that her sweetheart has been a victim instead of a villain all along.

Program and Exploitation. Catchlines: He Became so Involved Trying to Get a Di-

IN THIS ISSUE

"Stolen Moments" (Pioneer)
"A Ridin' Romeo" (Fox)
"Scrambled Wives" (First National)
"A Divorce of Convenience" (Selznick)
"White and Unmarried" (Paramount)
"The Beautiful Gambler" (Universal)
"Scrap Iron" (First National)
"The Road to London" (Associated Exhibitors)
"A Wise Fool" (Paramount)

"Pathe Review No. 107"

The method of manufacture of decorated tiles is shown in Pathe Review No. 107 under the title of "Tile Tales." The full process from the clay mass to the completed tiles, including shaping, designing, baking, etc., is illustrated. "Underneath the Big Top" is another of Hy Mayer's characteristic Travelaughes and cleverly shows scenes of circus life. "Hold Your Horses" is a slow motion subject showing trick riding by the New York mounted police, ending with a thrilling charge toward the camera which when slowed down has the effect of taking out the thrill. The last subject on the reel, "The Theft of the Rainbow," shows in Pathecolor beautiful varieties of pond lilies, the subtitles relating a pretty Indian legend of how the God of the pond wooed the goddess of the rainbow and won her, but how the lilies were condemned to always float on the surface and never go beneath it.

"The Guide"

This Clyde Cook comedy released by Fox devotes itself to being as ridiculous as possible. The supple comedian appears as an Alpine guide who escorts a party of people of assorted shapes and sizes up a mountain-side, encountering a ferocious bear, an elk, and other denizens of the wilds. Cook, of course, is again the whole show in himself and the absurdities he perpetrates are extremely laughable. There are many of these and most of them are old tricks of the trade, but the comedian puts them over for their full values. S. S.

vorce for His Friend That He Nearly Got One for Himself!

A Story of Funny Mr. Fix-It and How He Got in Dutch.

A Hilarious Farce That Never Stops Moving Through Five Reels of Fun.

Exploitation Angles: Exploit the comedy value by using cartoon sketches of Owen Moore, as they will serve to put over the spirit of the picture perhaps better than straight scenes. The star's getting into hot water might be represented by sketching three vessels, labeled warm-hot-boiling, and the star jumping out of one into the other.

"Stolen Moments"

Marguerite Namara Has Strong Emotional Role in State Rights Production by Pioneer Film Corporation

Reviewed by Edward Weitzel

Failure to trust in the generosity of the man she marries results in days of misery for the heroine of "Stolen Moments," a state rights picture produced by the American Cinema Corporation and starring Marguerite Namara. The picture will hold the interest of the average screen patron. It is melodramatic in tone but the suspense is cleverly maintained and it is sufficiently well acted to make the illusion complete. Marguerite Namara is a trifle stagey for present day demands, but plays a strong emotional role with sincerity and power. The production is always adequate, a variety of interior and exterior scenes being represented in a praiseworthy manner. The story was written by H. Thompson Rich, and directed by James Vincent.

The Story

The heroine of "Stolen Moments" is infatuated by a South American novelist and goes to his home without letting her guardian know. While there she writes an avowal of love in a book given her by the novelist, and signs her name to it. The girl lives with her guardian and his mother. He has long loved her but has not spoken. Finding that he must return to South America, the novelist asks the girl to go with him. She consents and steals away from a party to join her lover. When she gets to his house she shows him her mother's wedding ring and asks permission to use it when they are married. He laughs at her suggestion of a wedding, and she leaves him in disgust. Some time later she becomes the wife of her guardian. The novelist returns and so works on her fears that she determines to get the book with the avowal in it at any cost. The novelist tells her she must come to his house for it. She goes, the man attacks her and she strikes him down with a knife she picks up from the table. Securing the book, she hurries home. Her husband is the prosecuting attorney and she learns that the novelist is dead. It turns out, however, that she did not kill him. That was done by the brother of a country woman of the novelist's whom he had wronged. The brother entered the house just as the novelist was reviving from the effects of the blow given him by the prosecuting attorney's wife, and killed him.

Exploitation Angles: Sell the story rather than the star, offering it as a lesson to young girls and a warning against "petting parties." Work on this line, but without getting too sensational.

"Rubes and Boobs"

Billy Fletcher, the comedian of this one-reel Universal comedy, is most ably assisted by a little girl named Tiny Sanford. The diminutive Miss Sanford is a talented player of some four or five summers, whose ability in acting is aided by a fascinating personality. Together they illustrate a number of fairly amusing gags to the extent of making them seem more humorous than they really are. Taking it all in all, "Rubes and Boobs" is a good, clean comedy that ought to succeed in pleasing on any program. Children will like it. (Universal).—F. T.

Newest Reviews and Comments

"A Ridin' Romeo"

Tom Mix Puts Over a Five Reel Farce with a Whoop in His Latest Fox Picture.

Reviewed by Edward Weitzel.

In "A Ridin' Romeo" Tom Mix has cut loose and put over a five-reel farce of the Mack Sennett brand with a whoop. Laugh getting is the one and only object of the picture and, unless blessed with the steel muscles and untiring energy of the ready and willing Mr. Mix, no other man would think of planning such a staggering amount of strenuous comic business. Even the lively Mr. Fairbanks never expended as many pounds of muscular activity in stunts for one of his pictures. Tom of the trim legs never takes time to breathe, once he starts to make things interesting for the neighbors. Of course, his horseback riding is as spectacular as ever, and he gives an exhibition of driving a four-horse stage coach that is a great piece of stunt work. At times his acting, when unaccompanied by his natural gifts for risking his neck with every indication of having the time of his life, is somewhat crude, but to see him make a flying mount onto a horse is to receive a million dollar thrill. It doesn't matter how often you've seen him do it: the trick has the fresh inspiration of a "Babe" Ruth home run. If "A Ridin' Romeo" doesn't shake up your liver, you had better call in a doctor. Tom's horse and the other members of his supporting company are always on hand at the right moment.

The Cast

Jim Rose.....Tom Mix
Mabel Brentwood.....Rhea Mitchell
Highlow, the Indian.....Pat Chrisman
Jack Walters.....Sid Jordan
King Brentwood.....Harry Dunkinson
Queenie Farrell.....Eugenie Ford
Squaw.....Minnie (Indian)

Story by Tom Mix

Directed by George E. Marshall.

Photography by Ben Kline.

Length, 4,700 Feet.

The Story

Excitement was the thing Jim Rose loved, next to Mabel Brentwood. But King Brentwood loved Jim not at all and threatened to finish him if he caught Jim on his ranch. On the day of Mabel's party her father was forced to go to town. He had flirted with a dashing widow and she had advised him that she would become Mrs. Brentwood or sue him for damages. After failing to settle matters with the widow, Brentwood arrives at his daughter's party in time to see the box that is supposed to contain Jim's present to Mabel opened and a dozen white rats jump out. It is the trick of a rival. Before Jim can explain, Brentwood leads an attack on him and he is chased away.

Brentwood learns that the widow is coming to the ranch the next day. He orders his cowboys to hold up the stagecoach and scare the woman off. While they are carrying out the plan, Jim appears, rescues the widow and drives her in triumph to the Brentwood place, thinking to earn the ranch owner's gratitude. Brentwood knocks him down. Jim leaves. On his way home he picks up a baby, thinking its parents have deserted it. This leads to more trouble for him. He is arrested and put in jail. With the help of his horse he breaks out, and there is another wild chase after him. The widow wins over Brentwood and helps Jim to get the ranch owner's consent to marry his daughter.

Program and Exploitation Catchlines:

Tom Mix Makes "A Ridin' Romeo" a Rip Roarin' Five-Reel Farce with a Startling Array of Spectacular Stunts.

"A Ridin' Romeo" Is Tom Mix's Quickest Moving and Biggest Laugh Getting Picture, with a Fresh Assortment of Stunts.

"Scrambled Wives"

Marguerite Clark Returns to Screen in Comedy, of Which She Is the Greatest Asset—Released by First National

Reviewed by Edward Weitzel.

After her year's vacation Marguerite Clark has made an independent production of "Scrambled Wives," a play written originally for the stage and produced on Broadway by Adolph Klauber. The story is light and amusing but the picture's greatest asset is the star. The first half moves slowly in spite of the charming vivacity that is never absent from the star's impersonation of Mary Lucile Smith, whose marriage and divorce in very early life rises up to confront her when she really falls in love. After the leisurely assembling of characters and motives the action is speeded up considerably, the picture developing into a comedy of situation with much hiding behind curtains and dodging in and out of doors.

Next to Miss Clark the most useful person in the list of actors is Ralph Bunke. As John Chiverick he plays with true comic spirit and a happy appreciation of proper restraint. The rest of the supporting company are commendable. The production is high grade as to sets, and shows a desire on the part of all concerned to cater to discriminating judgment in the other branches of picture making.

The Cast

Mary Lucile Smith.....Marguerite Clark
Larry McLeod.....Leon P. Gendron
John Chiverick.....Ralph Bunke
Bessie.....Florence Martin
Beatrice Harlow.....Virginia Lee
Connie Chiverick.....Alice Mann
Dickie Van Arsdale.....Frank Badgley
Mrs. Halsey.....America Cheddister
Mr. Halsey.....John Mayer
Mr. Smith.....John Washburn
Martin (The Butler).....T. A. Braidon
Mrs. Spencer.....Ada Neville
"Dot".....Emma Wilcox
Play by Adelaide Matthews and Martha M. Stanley

Director, Edward H. Griffith

Cameramen, William McCoy and Ray June
Length, 6,460 Feet

The Story

While at boarding school Mary Lucile Smith is unfortunate enough to be the leader at a midnight feast in her room and to be expelled because she helped to smuggle a young man into the party and he was found in her room. When she declares she is compromised and he offers to marry her, Mary Lucile agrees. Her father realizes that John Chiverick is a bungling young chap, and has the marriage promptly annulled. A year later Mary returns from Europe, and falls in love with Larry McLeod, being introduced to him as Mrs. Lucile Smith. Learning that Larry has no use for grass widows, Lucile gives him the impression that her husband is dead. Larry's sister invites Lucile to her house party. Among the other guests are John Chiverick and a new wife. The efforts of Lucile and Chiverick to keep the new wife and the brother of their hostess from finding out about that brief first marriage lead to innumerable complications, with a promise of a happy future for Larry and Lucile.

Program and Exploitation Catchlines: Marguerite Clark as a Grass Widow in "Scrambled Wives," Her First Independent Production, Stirs Up Any Amount of Laughter.

Exploitation Angles: The one big, outstanding point here is to boom the lid off the return of this favorite to the screen. Tell them it is a good play and worthy of the star, but you are selling Miss Clark and not her play. Do it to the limit.

"A Wise Fool"

James Kirkwood Scores in Absorbing French-Canadian Story—a Paramount

Reviewed by Sumner Smith.

George Melford's "A Wise Fool," a Paramount picture, is deserving of high praise. Taken from Sir Gilbert Parker's novel, "The Money Master," this story of French-Canadian life has been made into an absorbing motion picture. James Kirkwood has one of his best characterizations as Jean Jacques Barbille. Mr. Melford's exteriors are a delight to the eye while being in keeping with the story, and the good photography enhances their value. The cast is generally satisfactory.

In adapting or in cutting the picture one serious mistake was made. Subtitles tell you that Jean Jacques Barbille is money mad, neglectful of his wife, but Kirkwood so sympathetically portrays the man's endearing traits to the exclusion of his sordid qualities, that one is inclined to pity the man and blame the woman, when the novel taught you otherwise and the picture attempts to. It is obvious that there was difficulty in telling the story within the allotted footage, as the action is not always smooth and a couple of subtitles bridge great gaps, but the picture nevertheless holds the interest.

The Cast

Jean Jacques Barbille.....James Kirkwood
Carmen Dolores.....Alice Hollister
Zoe Barbille.....Ann Forrest
George Masson.....Alan Hale
Sebastian Dolores.....Fred Huntley
Gerard Fynes.....William Boyd
Virginia Poucette.....Truly Shattuck
Fille.....Harry Duffield
Judge Carcasson.....Charles Ogle
The Curate.....John Herdman
Mme. Langlois.....Mabel Van Buren
Adapted by Sir Gilbert Parker from His Novel, "The Money Master."
Directed by George Melford.
Photographed by William Marshall
Length, 6,768 Feet.

The Story

Jean Jacques Barbille, a wealthy egotist and philosopher, leaves a small parish in Quebec to visit Paris. Disappointed in the French capital, he is returning home on the steamer when he meets Sebastian Dolores, a Spaniard, and his pretty daughter, Carmen. He marries the girl and takes her and her indolent father to his home. A daughter, Zoe, is born. Jean becomes unintentionally neglectful of his wife and she falls in love with George Masson, a carpenter. Jean learns of it, and because he spares the man's life, his wife leaves him in disgust, becoming a chorus girl. Finding that life too difficult, she takes refuge in a convent, to which a coincidence brings Jean, who has lost his daughter because he forbade her marriage and lost his wealth through the trickery of his father-in-law. Reconciliation follows.

Program and Exploitation Catchlines:

James Kirkwood Has Splendid Role as Money Lender and Philosopher in Sir Gilbert Parker's Picturization of His Own Great Novel, "The Money Master," Titled "A Wise Fool" for the Screen.

Egotist and Cheap Philosopher, Jean Jacques Barbille Wrecked His Home, Losing Wife, Daughter and Wealth, But Sorrow Finally Taught Him to See Things as They Are, and Happiness Returned to Him.

Exploitation Angles: Sell the Parker name and Kirkwood, booking the first to book store displays and selling the latter as one of the early favorites and still a sound player who is loved for his long list of successes. Be sure to connect the title with the book title. That is one of the things you must sell to get full value. Make a special drive on literary clubs.

Newest Reviews and Comments

"Scrap Iron"

Charles Ray Spars His Way to Success in New Picture for First National

Reviewed by Edward Weitzel.

The love interest in "Scrap Iron," Charles Ray's new picture, has for the heroine the invalid mother of the hero. Finding that the girl next door is a fickle jade, who backs the winner only when he wins, Charlie quietly shows her out and embraces his mother at the finish. This radical departure from the usual ending has the merit of exhibiting the good sense of the chap who spars his way to success in Charles E. Van Loan's story, a simple and human tale which the star himself directed. Much of the business is natural and unforced but adds redundant local color without advancing the action. As it stands the material could easily have been compressed into three reels. Mr. Ray's anxious air and hurried movements do not hide the scantiness of plot. But the knockout in the sparring match gives the picture its punch. The fight is well handled while the two lads are mixing it up. There is too much space devoted to the professional services of the seconds between rounds. It may interest a fight fan to see the contestants rubbed and slapped and fanned during the brief breathing spells, but the general public is satisfied with less footage of this nature. "Scrap Iron" has real entertainment value, but there is room for improvement in the scenario writing and the directing.

Charles Ray has all his old earnestness as John Steel, a young mill hand. Neither in his characterization nor in the surroundings has he attempted to "doll-up" matters. Steel battles for everything he gets and knows little of refining influences, save the deep love and devotion he lavishes upon his invalid mother. Lydia Knott is excellent as Mrs. Steel, and the other members of the support are competent.

The Cast

John Steel.....Charles Ray
John's Mother.....Lydia Knott
Midge Flannigan.....Vera Stedman
Bill Dugan.....Tom Wilson
Battling Burke.....Tom O'Brien
Big Tim Riley.....Stanton Heck
Matt Brady.....Charles Wheelock
John's Chum.....Claude Berkeley

Adapted from Charles E. Van Loan's Saturday Evening Post Story.
Directed by Charles Ray.

Length,

The Story

Because his invalid mother asks John Steel not to take part in any more sparring matches and he grants her request, he is called "yellow" by the other hands in the mill where he works and given the name of "Scrap Iron." John is in love with the girl next door but she passes him up when he refuses to get into a fight with Battling Burke, when that celebrated person tries to cut out John, and walks off on the arm of the boxer. The mill hand is obliged to go home at noon and look after his mother, and loses his job by being late one day getting back. John has been saving so that he can send Mrs. Steel to Florida. His money is soon exhausted, and he sees but one way to earn any more. Bill Dugan, fight promoter, offers two hundred dollars to the loser in a fight with Battling Burke, provided the fortunate contestant is on his feet at the end of the third round. John breaks his promise, and the match is arranged. For the first three rounds Burke knocks John all over the ring, but he takes his punishment like a bull dog and manages to put the other fellow to sleep at the beginning of the fourth round. Surprised and delighted at being handed the winner's share, he rushes home to find his mother in a state of collapse at his long absence. His second follows him with the

"Their Dizzy Finish"

Another of the comedy thriller type is the second Hallroom two-reel comedy distributed through Federated Exchanges. Sid Smith, the featured player, performs more of his exciting stunts. This time, while tinkering with an automobile, it starts moving slowly and stops right at the top of a cliff. Not knowing this, Sid gets out and does some clever and thrilling work, leaning over backwards and almost stepping off the cliff several times. Finally his partner gets him out of this predicament.

In addition to the thrills, there are a number of laughs, making it a good comedy for the average audience. An auto plays a prominent part in the production and in fact may be said to furnish the motive power for the plot. There is a good bit where the two boys pick up a lot of tin cans, take them to a factory where they are put in a hopper, and in a few minutes a fully equipped "car" comes out.

The boys go into the taxi business and make so much money that they finally own a railroad in the West. The entire equipment of the line consists of a flivver disguised to represent a combination locomotive, coach and everything. After many exciting experiences which will provoke several laughs, the "train" gets beyond control, dashes through the station at the end of the line and is changed back into its original state, ending its career as a pile of tin cans.

The fact that the boys know nothing about running a machine, and less about a railroad, gives opportunities for the introduction of some amusing business.

"Country Life in Bohemia"

This interesting Burton Holmes' travelogue graphically illustrates, for one thing, the difference between "Bohemia" and Bohemia. The prevalent notion of Bohemians is that they are a set of people who shy at work, are as wild as the proverbial prairie flower and whose awe inspiring amount of leisure time is consumed with cutting up didoes in some such communities as Greenwich Village. Some people knew that the real Bohemian was entirely different, but for those who have never realized the name was a misnomer, "Country Life in Bohemia" is recommended. It shows the Bohemian ruralite as an indefatigable farmer, working from dawn to dusk, women as well as men. This is done in natural settings of real beauty. A section of the film is devoted to showing the raising of the sugar beet, one of the Bohemians' leading products. And not one long-haired man nor short-haired woman is seen. (Paramount.)—F. T.

news that Burke is dying from the effects of the "knockout." John is stunned, until another of his seconds rushes in with the information that Burke is out of danger. Having shown his fickle sweetheart the door, John hurries into his mother's room and tells her the trip to Florida is assured.

Program and Exploitation Catchlines:

Charles Ray Puts Up One of the Best Glove Fights Ever Seen in "Scrap Iron," His New First National Release.

Charles Ray Is at His Natural Best in "Scrap Iron," and Spars Like a Professional in a Hot Match with a Skilful Opponent.

Exploitation Angles: Tell them this is one of the old time Ray stories and that he is back in his best form. Play up the fight and try and get the local sporting clubs and gyms interested. Get windows from sporting goods dealers and if you want something novel, stage some amateur scraps.

"The Beautiful Gambler"

Western Melodrama Produced by Universal Has Grace Darmond as Star

Reviewed by Fritz Tidden.

"The Beautiful Gambler" tells its story via a series of tried and true and familiar incidents that, however hackneyed, produce thrills. They are conventionally sure fire and will undoubtedly prove popular with certain types of audiences. The action will run along smoothly for some time and then for no apparent reason become episodic, leaving large, staring gaps in the narrative. Peter B. Kyne, who wrote the story from which the scenario was adapted, has often done more original work.

Grace Darmond, the featured player, who essays the title role, is called upon to convey hyper-emotional stress several times. She does it very well. In repose Miss Darmond is very easy to look at. She easily fills the adjective part of the title, and she gambles nearly long enough to warrant the latter half of the name. The outstanding performance of the picture is that given by Charles Brinley in the role of the villain's lieutenant. The rest of the cast is competent. The photography is peculiarly varied in light and shade of scenes. Either that or the projection was at fault, which was hardly possible in this case.

The Cast

Molly Hanlon.....Grace Darmond
Miles Rand.....Jack Mower
Lee Kirk.....Harry Von Meter
Jim Devlin.....Charles Brinley
Judge Rand.....Hershall Mayall
Mark Hanlon.....Willis Marks

Story by Peter B. Kyne.

Scenario by Hope Loring.

Directed by William Worthington.

Length, 4,458 Feet.

The Story

Old Mark Hanlon worshipped at the shrine of chance. He has gambled away his fortune in the crooked dive of a Western town. His home was included in his losses. Molly, Hanlon's daughter, marries Kirk, the gambling housekeeper, to save their home, which was offered as collateral for a loan. Kirk makes her the mistress of the gaming tables, and while she is acting as croupier at the roulette table there arrives in the place one Miles Rand, the rejuvenated dissolute son of a wealthy father, who had turned him from home to make a man of himself in the West.

It is love at first sight. The young fellow decides to take the girl away from her surroundings, forgetting for the moment to count on the objections of the husband. Circumstances, however, make it seem as though the husband was dead a little later, and the pair are married and come to New York. It is in their apartment two years later that the husband shows up, and in the fight that ensues he is shot. Miles is accused of the murder and brought to trial, whereupon, just as the jury had about decided he was guilty, the real murderer confesses. He had been one of Kirk's lieutenants and was out to get him for a dirty deal played upon him. He shot him from the window of the apartment and then threw the revolver into the room.

Program and Exploitation Catchlines:

Black for Death, Red for Blood, the Double O for Hope and Faith. Those Are the Markings on the Roulette Wheel of Life as Told in "The Beautiful Gambler."

If the Usual Seventy-two Thumps of Your Heart are Enough for You, Don't See Grace Darmond in "The Beautiful Gambler," for This Thriller Will Speed It Up. "The Beautiful Gambler" Wagered Her Life and Happiness and Won.

Exploitation Angles: Peter Kyne's name will sell to the literary crowd and Miss Darmond's to those who recall her good looks. Jointly star them. If you can borrow some confiscated gambling apparatus, use that.

Newest Reviews and Comments

"The Road to London"

Bryant Washburn in *Light and Breezy Summer Story* Filmed in England and Distributed by Associated Exhibitors

Reviewed by C. S. Sewell.

Light and amusing, without any great amount of plot, is "The Road to London," starring Bryant Washburn, presented by Lee Ochs and distributed by Associated Exhibitors. The story concerns an energetic Yankee who finds himself suddenly smitten with a titled English girl about to be forced into a distasteful marriage. He, of course, comes to the rescue of the little lady and after a mad chase all over London and its suburbs eludes her aunt, the Duchess, and marries the girl.

Of particular interest is the fact that this production starring an American screen favorite, was filmed in and around London, and those who have not, as well as those who have visited England, will find this change of locale interesting, as during the mad chase by auto through the city, numerous places of interest are passed such as Westminster Abbey, Piccadilly Circus, Charing Cross, the Thames, the Savoy, etc.

The story weakens considerably at the end, as one would expect the Yankee who has shown such energy and resourcefulness in surmounting obstacles not to give up so lamely and start to return to America alone. The happy ending is provided, however, by having the hero find the girl already in his stateroom when he goes aboard ship. Altogether, despite its weaknesses, it is a breezy story applicable for the warm weather, where too much stress is not laid on plot or consistency of action. Bryant Washburn is entirely satisfactory in the leading role and his supporting cast is adequate.

The Cast

Rex Rowland.....Bryant Washburn
A London Bobby.....By Himself
The Duchess.....Saba Raleigh
The Count.....Gibb McLaughlin
The Lady Emily.....Joan Morgan
Rex's Father.....George Foley
The Vicar.....Rev. Dr. Batchelor
Captain of R. M. S. Olympic,
Sir Bertram Hays

Produced by Screenart Pictures.
Directed by Eugene Mullin.
Length, 4,713 Feet.

The Story

Rex Rowland, a hustling Yankee visiting London with his father, suddenly finds himself looking into the eyes of a titled young lady in evident distress. The stage is all set for a romance, with stern duchess, unwelcome suitor and everything. Rex loses his heart immediately, tells his father he will remain in London, and starts after the girl. His patience is soon rewarded. The young lady, seeing his evident interest, asks his help. To make a quick getaway he commandeers an automobile standing by, and when the gas gives out, takes another one. Of course he is hotly pursued by infuriated aunt and unwelcome suitor but, after going nearly all over London, masquerading as another couple and being received overnight as guests at a country estate, the pair get away in the morning in a motor canoe. Then comes another mad chase, this time down the Thames. The pursuers both on water and on land are eluded and a quiet church reached, where Rex and the girl, Lady Emily are married. Returning to the hotel, the stern duchess arrives on the scene and takes "Mrs. Rex" home. All of this our young hero has accomplished without any money, as he left his money at the hotel. Fortified by a check from father, he makes an ineffectual attempt to see his bride, and then starts for home without her, only to find that she has

"Plant Life and Seed Dispersal"

It is not generally known how plants and flowers manage to spread their seeds and pollen over such wide areas, but Charles Urban's Kinetograph Review, "Plant Life and Seed Dispersal," illustrates it graphically.

One surprise is the fact that some plants have seeds with hooks that catch in the fur of animals and are carried from place to place. These sorts of seeds are in the film greatly magnified. Another interesting illustration is the way lime seeds, with a sort of parachute to aid them, fly from under the shade of the parent tree out into the sunshine. Other seeds that have similar parachute aids and that are shown in flight are the hawkweed and the dandelion. The latter also is equipped with barbs which catch in propitious places in the earth.

The development of the globe-thistle, which does most of its growing at night, is clearly illustrated, as is also a rose expanding from a bud into full bloom. The helichrysum, which has a peculiar way of protecting itself by folding up inside its leaves, is shown in the act of doing so.—T. S. da P.

"The Bakery"

This two-reel Larry Semon comedy of Vitagraph construction brought down the house with its slapstick fun at the Rialto Theatre this week. There is neither rhyme nor reason to it, but many of the pie-throwing antics are undeniably funny and there is some spectacular stuff on a long ladder that does the see-saw with a high fence. Animals enter largely into the comedy and add much to it, but many of the persons will not like the way the monkey and the cat are treated in a couple of places. The part where the monkey is thrown into fresh dough and is shown shivering after climbing out, is one of those that should be deleted without fail. S. S.

"Where's The Fire?"

This single reel Rolin Comedy featuring "Snub" Pollard does not measure up to the last few of this series. While there is considerable action it does not seem to get anywhere. "Snub" is the fire chief and his men are of the type of the old Keystone cops. There is a wild chase and they follow the chief out to where he is fishing, when the fire gong is sounded, and all the time the fire is raging right in the fire house. By the time they return it is practically destroyed. The funniest piece of business is where the chief's buggy breaks down and loses a wheel. All of the firemen get a long pole, place it under the buggy and run along to the fire holding up the vehicle.

escaped from the duchess and is waiting for him in the bridal suite aboard ship.

Program and Exploitation Catchlines:

An Old Time Favorite in a Breezy Story in New Surroundings. Bryant Washburn in a Delightful Picture Filmed in London. You Will Enjoy This Mixture of the Old World and the New, with Bryant Washburn with his Dashing American Humor in a Story Laid in "Dear Old London." How an Energetic Yankee Meets with Adventure in Staid London and Wins a Titled Young Englishwoman in Distress. Exploitation Angles: Sell this as a double feature, a rollicking romance and a splendid scenic on the same five reels, but make it plain you offer only the one title. This with Washburn's name will give you plenty of advertising capital. But ride soft in localities where the sentiment is strongly Sinn Fein.

"White and Unmarried"

Paramount Picture Starring Thomas Meighan in *Bully Good Yarn*
Reviewed by Edward Weltzel.

Another nice crook who reforms and becomes a perfect gentleman is the hero of "White and Unmarried," a Paramount Picture starring Thomas Meighan. The author has made such a bully good yarn of it, that no one is going to give a hang if it never happened. As "a slice of life" it simply isn't; but as a light hearted bit of romance, with a versatile second story man as the central figure, it's the goods. Who is going to try to resist a crook-hero who goes about his business of picking up other people's property with a smile on his face and ransack a bureau drawer without suggesting the need of sneaky music, who reforms the instant he falls heir to a million, who lands an upper-cut on the jaw of a French thug, cleans up a band of Apaches, saves the French government the trouble of executing the two leaders by filling them full of American bullets and rescues the heroine in the very best style known to fiction? None of Tom Meighan's admirers are going to do anything but hand him their kind applause. One of the big comedy points of the story is where a waiter in a rather questionable Paris restaurant steals the reformed-crook's watch and he promptly steals it back again. There are several ethical angles that would be somewhat awkward to explain in a serious story, but "White and Unmarried" should never be taken seriously. It's always entertaining, and that is enough.

The production answers every requirement. Jacqueline is particularly clever as the French dancer, Andree Duphot.

The Cast

Billy Kane.....Thomas Meighan
Andree Duphot.....Jacqueline Logan
Dorothea Welter.....Grace Darmond
Chico.....Walter Long
Mr. Welter.....Fred Vroom
Mrs. Welter.....Marion Skinner
Victor.....Georgie Stone
Jacques.....Jack Herbert
Adapted from the story "Billy Kane, White and Unmarried" by John D. Swain
Scenario by Will M. Ritchey
Directed by Tom Forman

The Story

Called a hermit burglar because he works alone, Billy Kane reforms when his uncle dies and leaves him a million. While robbing the house of a millionaire named Welter, the hermit picks up a picture of his victim's daughter. She is a pretty girl, and when Billy meets her and her parents on an Atlantic liner, he proceeds to cultivate her acquaintance. Mrs. Welter is looking for a title for her daughter, but permits the ex-crook to take her out alone when the party reach Paris. At a celebrated dance hall Miss Welter becomes infatuated with a French crook named Marechal, and dances with him, while Billy is trying to flirt with a little dancer of the place who is known as Andree Duphot. Chico, an Apache leader, is jealous, and tries to stab Billy, but is knocked down by the American. Billy, Marechal and Miss Welter go to another resort, and the American learns that the Frenchman is a pick-pocket.

The Apache kidnaps Andree and takes her to an old farmhouse in the country. In the meantime, Miss Welter marries Marechal, who leaves her when he finds out his father-in-law will not support them. Billy meets the deserted bride and learns from her that the Apache and her husbands are pals, and that she knows where the little dancer is concealed. Billy goes there, shoots up the place, kills Marechal, the Apache and another member of the gang, and rescues Andree. Marechal's widow is thus freed from a distasteful marriage, and Billy weds the French dancer.

Short Subjects of Importance

"Eccentricities of Wasp and Bee"

Wasps and bees have habits and characteristics for which they are not generally given credit. At least the usual run of person who chases a wasp out of his (the person's) room with a broom or other handy implement, isn't usually aware that he is routing a skillful engineer. For the wasp shows much engineering aptitude in building his home, and his method of building and his skill are shown concisely in Charles Urban's Kinetograph Review called "Eccentricities of Wasp and Bee."

Bees, too, are careful home builders and painstaking housekeepers, and the places they select for their families and the way in which they are cared for and reared are interestingly set forth.—T. S. daP.

"New Wine in Old Bottles"

This one-reel Chester Screenic shows many views of Southern France, ending with a couple of hundred feet of Zamboanga in the Philippines. The ancient amphitheatre at Nîmes, seating 23,000, is shown in some detail, there are views of the French countryside, an immense aqueduct, the River Rhone and a bullfight at Arles that lacks the bloody aspect of the Spanish and Mexican affairs. It is this last feature that should appeal most. Amateur toreadors are shown taking desperate chances with a bull, trying to snatch a bit of ribbon between his horns and throwing him instead of puncturing his hide with banderillos. Educational releases it. S. S.

"Dixie"

This one-reel Melody Masterpiece is "a visualized interpretation of how this famous song was written and first sung. It opens with views of the composer, Daniel B. Emmett, a wandering minstrel, and his companions around an open fire, longing to leave the chilly North for the sunshine of the South. In New York City, a little later, Emmett was called on for a new song for

the troupe and the idea came when he thought "I wish I was in Dixie." The film represents the first presentation of the song on September 19, 1859, in Mechanics' Hall, 472 Broadway, New York City. It is released by Educational. S. S.

"Sweet Revenge"

This one-reel Gayety Comedy released by Educational features Thornton Edwards, Teddy Sampson, Mary Wynn and Henry Murdock. Its theme purports to be "Do right and fear no man; don't write and fear no woman." The hero, about to be married, is teased by a former sweetheart who holds ardent letters he has written her. Pretending illness, he leaves his sweetheart to go in search of these letters. She gives him a pill which he pretends to take, and she later discovers it was a poison. He is obliged to fake illness and the rest of the action centers around the bedroom scene. The story is quite light but there are many amusing spots in the film. S. S.

"Bang!"

Jack White directed this two-reel Mermaid Comedy released by Educational and featuring Jimmie Adams, Lize Conley and Earl Montgomery. It is slapstick stuff set in a western locale and replete with acrobatic stunts which are not always properly staged, as the stunt artist in mob scenes often does not hold the center of the stage and his tumbling runs the risk of being unnoticed. Animals are worked into the comedy and add to its interest, but, like other short subjects seen recently, they are treated a bit roughly at times. The film is well up to the Mermaid standard and should please. S. S.

"Save Your Money"

A one-reel Rolin Comedy, distributed by Pathe, which features "Snub" Pollard and is one of only average quality. It is a satire of the making out of an income tax return and has been very broadly handled. "Snub" has a terrible dream in which he sees walls,

ceilings, furniture and everything in the house covered with figures. After making the return he has to sell all of his furniture to pay the tax, then his boss comes to dinner and there is a great hullabaloo. His wife awakens him and everything ends satisfactorily when she gives him the money she had saved to pay his tax.—C. S.

"Blue Sunday"

Here is a clever one-reel Rolin comedy featuring "Snub" Pollard and distributed by Pathe. It is about the best of this series and besides being on a subject which has received considerable newspaper space, has some unusually novel business. "Snub's" wife, portrayed by Marie Mosquini, belongs to a society of women who decide to enforce "Blue Sunday" on their husbands. The ingenious schemes which he adopts to circumvent this plan, such as sticking a cigar in one end of a speaking tube and then going into another room and enjoying it through the tube, will get many laughs. One of the cleverest bits is a pool game which he plays with himself, making some "startling" shots, all the time being followed around the table by a little negro pushing a kind of a tea wagon arrangement on which there is a variety of liquid refreshment, smokes, cues, etc., and, which when he finishes is converted into a rolling chair. The manner in which he manages to get a cocktail is also funny.—C. S.

"Pathe Review 106"

An Ollendorff subject, "The Dance of the Huntress," opens this issue of the Pathe Review. It is well done. Then follows interesting slow motion pictures of big-horn sheep entitled "Mountain Runners," showing them climbing over a small hut. A subject that will appeal particularly to anglers is "Tigers of the Sea," showing the difficulties of catching channel bass and the truly wonderful fight they put up before they are finally landed. The reel closes with "Out Where the Mud Boils," a subject in Pathecolor, showing "mud springs" in a state of constant eruption or boiling.



THE LIFE OF A POLICEMAN HAS ITS COMPENSATIONS

When, like Tom Moore in Goldwyn's "Made in Heaven," he becomes an idol of winsome women and sportily carries his cigars in a case instead of in his visored hat

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus of reviews appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified, all subjects are five-reel dramas.

FOX ENTERTAINMENTS

(Fox News Every Sunday and Thursday)

SPECIALS.

Skirts (Special Cast—Seven Reels. R-207.
While New York Sleeps. Vol. 45, P-719. (Six Parts).
Blind Wives (All-Star Cast—Seven Reels). R; Vol. 48, P-324; C-R, P-406; Ex. P-565.

WILLIAM FARNUM SERIES.

The Scuttlers (Six Reels). R; Vol. 47, P-1084; Vol. 48; C-R, P-46.
His Greatest Sacrifice. R-205; C-267.

PEARL WHITE SERIES.

The Mountain Woman (Six Reels). R; Vol. 48, P-725; C-R, P-1033.
Know Your Men (Six Reels). R; Vol. 49, P-516; C-R, P-581.
Beyond Price. R-326.

TOM MIX SERIES.

The Road Demon (Six Reels). R; Vol. 48, P-1009; C-R, Vol. 49, P-31.
Hands Off (Six Reels). Vol. 49, R-755; C-R, 823.
The Hornets' Nest.

WILLIAM RUSSELL SERIES.

The Cheater Reformed. R; Vol. 49, P-198.
Bare Knuckles. R-311; C-R, Vol. 49, P-360.
Colorado Pluck. R-207; C-387.

SHIRLEY MASON SERIES

Wing Toy. R; Vol. 48, P-816; C-R, Vol. 49, P-135.
The Lamplighter. Vol. 49; R-878; R-47.
The Mother Heart.

GEORGE WALSH SERIES.

Number 17. R-86; C-149.
Dynamite Allen. R-311; Vol. 49, P-43; C-8, P-135.
From Now On.

20TH CENTURY BRAND.

Partners of Fate (Louise Lovely). R-86.
Why Trust Your Husband? (Eileen Percy). R; Vol. 48, P-595; C-R, P-916.
Oliver Twist, Jr. (Harold Goodwin). R; Vol. 49, P-414; C-R, P-705.
The Blushing Bride (Eileen Percy). R; Vol. 49; P-192; C-R, Vol. 49, P-360.
The One-Man Trail (Buck Jones). R; Vol. 49, P-626; C-R, P-705.
While the Devil Laughs (Louise Lovely). R; Vol. 49, P-625.
Big Town Ideas (Eileen Percy).
Get Your Man (Buck Jones). R-536.
Hearts of Youth (Harold Goodwin).
The Tomboy (Eileen Percy). R-208; C-267.

SERIAL.

Fantomas (Serial—Twenty Episodes). R; Vol. 48, P-218.

SUNSHINE COMEDIES.

(Two Reels Each.)

The SImp. C-Vol. 49, P-513.
The Big Secret. C-Vol. 49, P-630.
Mutt and Jeff.
A Crazy Idea.
Factory to Consumer.
The Hayseed. R-328.
Hold Me Tight.
An Elephant's Nightmare.
Chase Me.
Farmyard Follies.

CLYDE COOK COMEDIES.

(Two Reels Each)

The Jockey. C-Vol. 49, P-630.
Don't Tickle.
All Wrong.

MUTT AND JEFF CARTOONS.

(One Reel)

Dr. Killjoy. Vol. 49, C-310.
A Rare Bird.
Glimmering.
Gum Shoe Work.
The Lion Hunters.
The Glue Factory.
Cold Tea.

FAMOUS PLAYERS -LASKY

March.

Straight Is the Way (Cosmopolitan Production)—L-6,839 Ft. R; Vol. 49, P-45.
The Call of Youth (Hugh Ford British Production)—L-3,871 Ft. R-756.
The Easy Road (Thomas Meighan)—L-4,982 Ft. R; Vol. 48, P-1090.
O'Malley of the Mounted (William S. Hart) L-5,626 Ft. R; Vol. 48, P-965; C-R; Vol. 49, P-135.
Beau Revel (Thomas H. Ince—Louis J. Vance Production). L-5,293 Ft. R; Vol. 49, P-412; C-R, P-469.
The Gilded Lily (Robert Z. Leonard Production)—Mae Murray. L-6,000 Ft. R; Vol. 49, P-310; C-R, 469.
The Idol of the North (Dorothy Dalton)—L-5,802 Ft. R-434.

April.

The Faith Healer (George Melford Production). 6,347 Ft.; R; Vol. 49, P-413; C-R, P-705.
The Dollar a Year Man (Roscoe Arbuckle). 4,606 Ft. R; Vol. 49; P-515; C-R, P-705.
Buried Treasure (Cosmopolitan-Marion Davies). 6,964 Ft. R; Vol. 48, P-1089; C-R, Vol. 49, P-31.
The Witching Hour (W. D. Taylor Production). 6,734 Ft. C-R, Vol. 49, P-360; R, Vol. 49, P-193.
The Love Special (Wallace Reid). 4,855 Ft. R; Vol. 49, P-516; C-R, P-581.
The Great Day (Hugh Ford-British Production). 3,827 Ft. R-757.
What Every Woman Knows (Wm. DeMille Production). 6,675 Ft. C-R; Vol. 49, P-360; R; Vol. 49, P-192.
The Home Stretch (Ince-Douglas McLean). 4,512 Ft. R-91; C-267.
The Whistle (W. S. Hart). R; Vol. 49, P-627; C-R, P-705.

May.

The City of Silent Men (Thomas Meighan). 6,199 Ft. R-759, C-R, 823.
Proxies (Cosmopolitan Production). 6,283 Ft. R; Vol. 49, P-881; C-947.
Old Jo (Dorothy Gish). 4,956 Ft.
King, Queen, Joker (Sid Chaplin). 5,016 Ft.
Too Wise Wives (Lois Weber Production). 5,164 Ft.
Sacred and Profane Love (Elsie Ferguson). 5,964 Ft. R; Vol. 49, P-994; R-47.
Sentimental Tommy (John S. Robertson Special). Vol. 49, P-626; C-R, 705.
Deception (European Production). R; Vol. 49, P-989; C-47.
The Traveling Salesman (Roscoe Arbuckle). R-88; C-149.
The Wild Goose. R-322. C-495.
The Lost Romance (DeMille Production). R-325.
Too Wise Wives (Lois Weber Production). R-430.
Sham (Ethel Clayton). R-431.
The Woman God Changed (Cosmopolitan). R-538.

COMEDIES.

Mar. 6—Wedding Bells Out of Tune.
Mar. 20—Sweetheart Days.

MACK SENNETT COMEDIES.

April 16—Officer Cupid. R-204.
April 24—Away from the Steerage.

PARAMOUNT ARBUCKLE COMEDIES.

(Two Reels Each.)

Mar. 27—Out West.
April. 3—The Bell Boy.
May 8—Moonshine.

PARAMOUNT-BURTON HOLMES TRAVEL

PICTURES.

April 3—Along the Riviera. C-754.
April 10—Alexandria. R. 880.
April 17—Bisque the Beautiful. Vol. 49, R-995.
April 24—Present Day Prague. R-208.
May 1—A Polynesian Odyssey. R-328.
May 8—The Galata Bridge. R-328.
May 15—Monte Carlo.
May 22—Bazaars of Cairo.
May 29—Country Life in Bohemia.

VANDENBURGH SERIES.

(One Reel Each.)

Wild Men of Africa.
May 1—The Lion Killers.
May 15—Slaying the Hippopotamus.
May 29—The Land of Pygmies.

PARAMOUNT MAGAZINE.

Issued Weekly (One Reel Each—Contains magazine subjects and cartoon).

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-third Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Charles Hutchison and Josie Sedgwick are starred in the "Double Adventure" Serial. Ruth Roland stars in the "Avenging Arrow" Serial. George B. Seitz and June Caprice star in "The Sky Ranger" Serial.

Releases for Week of April 24.

No. 14 of The Double Adventure (The House in the Canyon).
No. 7 of The Avenging Arrow (The Double Game).
The Law of the Woods (Edgar Jones—Two Reel Drama). R-204.
Buhbling Over ("Snub" Pollard—One Reel Comedy—Rollin). R-877.

Releases for Week of May 1.

No. 15 of The Double Adventure (The Wages of Crime).
No. 8 of The Avenging Arrow (The Strange Fact).
No. 1 of The Sky Ranger. Sky Ranger, The (Serial). R; Vol. 49, P-993.
The Sheriff of Mojave (Tom Santschi—Two Reels). R-204.
Hurry West (Eddie Boland—One Reel). R-85.
Catching a Coon (Bill and Bob—One Reel).

Releases for Week of May 8.

No. 9 of The Avenging Arrow (The Auction Block).
No. 2 of The Sky Ranger (The Sinister Signal).
No Children (One Reel—"Snub" Pollard Comedy). P-204.

Releases for Week of May 15.

The Lure of Egypt (Six Parts). R-91.
No. 10 of The Avenging Arrow (Outwitted).
No. 3 of The Sky Ranger (In Hostile Hands).
A Straight Crook (One Part Comedy—Eddie Boland). R-210.

Releases for Week of May 22.

No. 11 of The Avenging Arrow (Dangerous Waters).
No. 4 of The Sky Ranger (Desert Law).
Big Game (Snub Pollard—One-Reel Comedy).

Releases for Week of May 29.

No. 12 of The Avenging Arrow (The House of Treachery).
No. 5 of The Sky Rangers (Mid-Air).
Outwitting the Timher Wolf (One Reel).
Save Your Money (One Reel Comedy—Snub Pollard).

Releases for Week of June 5.

The Heart Line (Leah Baird—Six Reel Drama). R-539.
No. 13 of The Avenging Arrow (On Perilous Grounds).
No. 6 of The Sky Ranger (The Crystal Prism).
Blue Sunday (Snub Pollard—One Reel Comedy).

ASSO. EXHIBITORS

FEATURES.

The Riddle: Woman (Geraldine Farrar).
The Devil (George Arliss).
What Women Will Do (Anna Q. Nilson).
The Rider of King Log (Special). C-495.
The Road to London (Bryant Washburn).

HAROLD LLOYD COMEDIES.

(2 reels each)

Now or Never.
Among Those Present.

CURRENT FILM RELEASE DATES

GOLDWYN DISTRIBUTING

Song of the Soul (Vivian Martin).
 Godless Men—L-6,367 Ft. Vol. 48, P-730; C-R, P-1033.
 Just Out of College—L-4,779 Ft. R; Vol. 43; P-964; C-R, P-1033.
 The Highest Bidder—L-4,960 Ft.; R-879.
 Prisoners of Love. R; Vol. 48, P-594; C-R, P-668.
 Gulls of Women. R; Vol. 49, P-194; C-R, Vol. 49, P-360.
 Hold Your Horses—L-4,610 Ft. R; Vol. 48, P-730; C-R, P-1033.
 A Voice in the Dark—L-4,255 Ft.
 What Happened to Rosa—L-4,148 Ft.; R; Vol. 49, P-880; C-947.
 Roads of Destiny (Pauline Frederick). 4,955 Ft.; R; Vol. 49, P-629; C-R, P-705.
 The Concert (All Star). R; Vol. 49, P-46; C-R, Vol. 49, P-135; 5,574 Ft.
 Don't Neglect Your Wife (Gertrude Atherton Production). 5,574 Ft. R; Vol. 49, P-409.
 A Tale of Two Worlds (Gouverneur Morris Production). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.
 Cabinet of Dr. Calligari (German Impressionistic Film). 5,157 Ft.; Vol. 49; C-R, 824.
 Snowblind (All Star). R-542.
 Made in Heaven (Tom Moore). R; Vol. 49, P-995; C-149.
 Wet Gold (Williamson Production).
 Head Over Heels (Mabel Normand).
 Boys Will Be Boys (Will Rogers). R-208.

GOLDWYN-BRAY.

Chemical Inspiration and Cartoon.
 Safe Combination and Cartoon.
 The City That Never Sleeps (Powell Expedition).

GOLDWYN-BRAY COMICS.

(One Reel.)
 Judge Rummy in "The Sponge Man" (Lampoons).
 Shenanogan Kids in "Hunting Big Game (Lampoons).

CAPITOL COMEDIES.

Indigo Sunday. V; Vol. 49, P-630.
 Home Brewed Youth. C; Vol. 49, P-630.
 Angels' Feathers.

GOLDWYN—INTERNATIONAL COMICS.
 Too Much Pep.
 Fatherly Love.
 The Chicken Thief.

EDGAR COMEDIES.

Get Rich Quick Edgar. C; Vol. 49, P-513.
 Edgar the Detective. C-876.

PIONEER FILM CORP.

His Brother's Keeper (Martha Mansfield, Rogers Lytton and Gladden James). R-431.
 Idle Hands (Gall Kane and J. Herbert Frank). C-R, P-1002; R-210.
 A Good Woman (Gall Kane and J. Herbert Frank).
 Crimson Cross.
 Stolen Moments (Margaret Namara—Six Reels).
 The Barbarian (Monroe Salisbury—Six Reels). R; Vol. 49, P-992.
 Indiscretion (Florence Reed—Six Reels).
 A Man There Was (Victory Seastrom—Six Reels). R; Vol. 43; P-1682.
 Beyond the Crossroads (Ora Carew—Six Reels).
 In Society (Edith Roberts—Six Reels).
 Liquid Gold (Guy Empey—Six Reels).
 Luke McLuke's Film-osophy.
 Sonny Series.
 A Western Adventurer (William Fairbanks). R-540.

FEDERATED EXCHANGES

SPECIALS.

Penny of Top Hill Trail (Bessie Love). R-89; C-267.
 Hearts and Masks. R-209.
 Good-Bad Wife.
 The Servant in the House.
 Don't Leave Your Husband. R; Vol. 49, P-989.

MONTE BANKS COMEDIES.

A Bedroom Scandal.
 His Dizzy Day.
 Where Is My Wife.
 His First Honeymoon.

HALLROOM COMEDIES.

False Roomers. R; Vol. 49, P-995.
 Their Dizzy Finish.

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).

Chester Comedies.

(Two Reels.)
 Ready to Serve.
 Snooky's Wild Oats.

Christie Comedies.

(Two Reels.)
 Wedding Blues (Two Parts). R; Vol. 49, P-414.
 Mixed Bedrooms (Two Parts). C; Vol. 49, P-513.
 Sneakers.
 The Reckless Sex.
 Red Hot Love.
 Let Me Explain.
 Southern Exposure.

Torchy Comedies.

Torchy's Double Triumph. R; Vol. 49, P-413.
 Torchy's Promotion.

Mermaid Comedies.

Moonshine. C; Vol. 49, P-627.
 The Greenhorn.
 The Three Jokers. R-328.

Vanity Comedies.

Take Your Time.
 Three Jokers.
 Rocking the Boat. R-541.

Specials.

Valley of Ten Thousand Smokes (One Part).
 Modern Centaurs (One Part).

Robert C. Bruce Series.

Water Trails (One Reel). C; Vol. 49, P-513.
 Voices of the Sea. C; Vol. 49, P-629.
 The Merry Little Put Put. R-326.

Chester Outing Scenes.

One Peek was Plenty. R-876.
 The Red Trail's End.

Gaiety Comedies.

Dummy Love.
 Zero Love.
 Turkey Dressing. R-754.
 Money Talks. R-430.
 Sweet Revenge.

Chester Sereenics.

Philippine Futurity.
 New Wine in Old Bottles.
 From Dear to Dam.
 Buzz-z.

Hudson Bay Travel.

It's a Great Life If—
 An Eskimotion Picture.

World Wanderings.

In Dutch.
 South Sea Magic.

Miscellaneous.

Golf (Slow Motion).
 Dixie.

ASSO. PRODUCERS

THOMAS H. INCE PRODUCTIONS.

Lying Lips (House Peters-Florence Vidor—Six Reels). R; C-R, Vol. 49, P-31.
 Mother O'Mine.

J. PARKER READ, JR.

A Thousand to One (Hobart Bosworth—Six Reels). R; Vol. 47, P-1082; C-R, Vol. 48, P-164.
 I Am Guilty (Louise Glaum). R-86; C-149.

ALLAN DWAN PRODUCTIONS.

A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
 The Broken Doll.

MAURICE TOURNEUR PRODUCTIONS.

The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
 The Foolish Matrons.

MACK SENNETT PRODUCTIONS.

A Small Town Idol (Ben Turpin). R; Vol. 48; P-967; C-R, Vol. 49, P-31.
 Home Talent.
 She Sighed by the Seaside (Two Reels).

J. L. FROTHINGHAM.

The Ten Dollar Raise. R-323; C-387.

UNIVERSAL FILM MFG. CO.

JEWELS

Reputation (Eight Reels—Priscilla Dean).
 Outside the Law (Six Reels—Priscilla Dean).
 Once to Every Woman (Six Reels—Dorothy Phillips).
 The Devil's Passkey (Seven Reels).
 Under Crimson Skies (Elmo Lincoln—Seven Reels).

JEWEL COMEDIES

A Monkey Hero (Joe Martin).
 Blue Sunday (Lyons-Moran).
 Roman Romeos (Lyons-Moran).

SPECIAL ATTRACTIONS

The Blazing Trail (Frank Mayo). R-89.
 The Wallop (Harry Carey). R-207; C-267.
 Wolves of the North (Eva Novak). R-323; C-1387.
 Cheated Love (Carmel Myers). R-430.
 The Man Tamer (Gladys Walton). R-538.
 Thunder Island (Edith Roberts).

SERIALS

The Diamond Queen (Eileen Sedgwick).
 The White Horseman (Art Acord).
 Do or Die (Eddie Polo).

WESTERN DRAMAS

(Two Reels Each.)
 The Outlaw (Jack Perrin).
 The Winning Track (Hoot Gibson).
 Fighting Blood (Jack Perrin).
 The Wild, Wild West (Hoot Gibson).
 Bandits Beware (Hoot Gibson).

CENTURY COMEDIES

(Two Reels Each.)
 Dandy Lions (Century Lions).
 Playmates (Brownie).
 A Dollar's Worth (Harry Sweet).
 For Sale.
 Custards Last Stand (Zip Monty).

STAR COMEDIES

(One Reel Each.)
 Zulu Love (Eddie Barry).
 A Cheese Romance (Billy Fletcher).
 Rubbing It In (Billy Fletcher).
 Hearts and Flour (Dorothy Wolbert).
 Rubes and Boobs (Billy Fletcher).

ROBERTSON-COLE

One Man in a Million (George Beban—Six Reels). R; Vol. 48, P-597; C-R, P-668.
 The First Born (Sessue Hayakawa). R; Vol. 48, P-818; C-R, P-1033.
 The Mistress of Shenstone (Pauline Frederick). R; Vol. 49, P-46; C-R, P-469.
 Seven Years' Bad Luck (Max Linder). R-87; C-149.
 "813." R; Vol. 49, P-47.
 See My Lawyer (Christie Comedy—Six Parts). R-322.
 What's a Wife Worth? (Cabanne Production—Six Parts). R-432.
 Good Women (Gasnier Production—Six Parts). R-208.
 Nobody's Kid (Mae Marsh). R-322.
 If Women Only Knew (Six Parts). R-542.
 Beach of Dreams. R-541.
 Black Roses (Sessue Hayakawa). R-88; C-149.
 Salvage (Pauline Frederick). R-433.
 Cold Steel (Six Reels). R-538.
 Live and Let Live (Cabanne Production—Six Reels). R-537.

REALART PICTURES

Star Productions.

The New York Idea (Alice Brady). Vol. 47. P-769; C-R, P-1002.
 Oh, Lady, Lady (Bebe Daniels). R; Vol. 48; P-100; C-R, P-282.
 Something Different (Constance Binney). R; Vol. 48, P-216; C-R, P-668.
 All Souls' Eve (Mary Miles Minter). R; Vol. 48, P-731; C-R, Vol. 49, P-31.
 The Snob (Wanda Hawley. R; Vol. 48; P-731.
 She Couldn't Help It (Bebe Daniels). R; Vol. 49, P-46.
 The Plaything of Broadway (Justine Johnston). R; Vol. 49, P-415; C-R, P-469.
 Out of the Chorus (Alice Brady). R; Vol. 49, P-517; C-R, P-581.
 Her First Elopement (Wanda Hawley). R-88; C-149.
 Ducks and Drakes (Bebe Daniels). R; Vol. 48; P-628; C-R, P-705.
 The Outside Woman. R; Vol. 49, P-627; C-947.
 The Little Clown (Mary Miles Minter). 5,031 Ft. R; Vol. 49, P-877, C-947.
 The House That Jazz Built (Wanda Hawley). 5,225 Ft. R; Vol. 49, P-990; C-387.
 The Magic Cup (Constance Binney). R-86; C-267.
 Sheltered Daughters (Justine Johnston). R-209.
 Two Weeks With Pay (Bebe Daniels). R-541.

CURRENT FILM RELEASE DATES

W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.

ZANE GREY PICTURES, INC.

Riders of the Dawn (Seven Reels).
The U. P. Trall (All-Star—Seven Reels).
R-434; Vol. 47, P-386; C-R, P-580.

J. PARKER READE, JR., PRODUCTIONS.

Love Madness (Louise Glaum—Seven Reels).
R; Vol. 46, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R;
Vol. 47, P-639; C-R, P-852.

ROBERT BRUNTON PRODUCTIONS.

The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

IRVIN V. WILLAT PRODUCTIONS.

Down Home.
Partners of the Tide. R; Vol. 49, P-515; C-R, P-581.

J. L. FROTHINGHAM PRODUCTIONS.

The Broken Gate. R; Vol. 48, P-101; C-R, P-282.
The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

ROCKETT FILM CORPORATION.

The Truant Husband.
Keeping Up With Lizzie (Enid Bennett). R-324; C-R, P-387.

HUGO BALLIN.

Pagan Love.
East Lynne. R; Vol. 49, P-415; C-R, P-469.

RENCO FILM CORPORATION.

Lavender and Old Lace. R-92; C-149.

METRO PICTURES CORP.

Cinderella's Twin (Viola Dana). R; Vol. 49, P-878; C-947.

Jan. 31—The Off-Shore Pirate (Viola Dana—Six Reels). R; Vol. 49, P-194; C-R, Vol. 49, P-360.

Feb. 7—Passion Fruit (Doraldina—Six Reels). R; Vol. 48, P-596; C-R, P-1033.

Extravagance (May Allison). R; Vol. 49, P-410; C-R, P-469.

Mar. 28—Puppets of Fate (Viola Dana—Six Reels). R; Vol. 49, P-992, C-47.

April 11—A Message from Mars (Bert Lytell—Six Reels). R; Vol. 49, P-518 C-47.

April 25—Uncharted Seas (Alice Lake—Six Reels). Vol. 49, R-880, C-149.

Coincidence. R-209; C-387.

The Last Card.

Home Stuff.

Fine Feathers.

C. E. SHURTLEFF, INC.

Mar. 14—The Little Fool (Star Cast). R; Vol. 49, P-411; C-R, P-469.

S-L PRODUCTIONS.

Feb. 28—Without Limit (Anna Q. Nilsson—All-Star Cast—Six Reels). Vol. 48, P-1094.

BUSTER KEATON COMEDIES.

February—Hard Luck. R; Vol. 48, P-967.
The Goat. R; Vol. 49, P-412.
The High Sign.

AMERICAN FILM COMPANY

The Blue Moon. Vol. 48, P-99.
Their Mutual Child (Margarita Fisher—Six Reels).
Sunset Jones (Charles Clary and Irene Rich). R; Vol. 49, P-995.
Payment Guaranteed (Margarita Fisher). R; Vol. 49, P-991.

FIRST NAT'L EXHIBITORS.

Mama's Affair (Constance Talmadge). R; Vol. 48, P-726; C-R, P-916.

My Lady's Latchkey (Katherine MacDonald). R; Vol. 48, P-817; C-R, Vol. 49, P-469.

Habit (Mildred Harrils). R; Vol. 49, P-626.

The Woman in His House.

The Old Swimmin' Hole (Charles Ray). R; Vol. 49, P-44; C-R, P-135; Ex. P-151.

Scrambled Wives (Marguerite Clark).

Lessons in Love (Constance Talmadge). R-206.

In the Heart of a Fool (Allen Dwan Production). R-327.

The Skipper's Treasure Garden (Toonerville Trolley Comedy—Two Reels). C-309.

Jlm the Penman (Lionel Barrymore). R; Vol. 49, P-518; C-R, P-581.

Love, Honor and Behave (Mack Sennett Production). C-R; Vol. 49, P-469; R-615.

The Passion Flower (Norma Talmadge). 6-953 Ft. Vol. 49, R-758; C-R, P-823.

The Oath (R. A. Walsh). R; Vol. 49, P-881, C-947.

Not Guilty (Sidney Franklin Production).

The Girl in the Taxi (The Carter DeHavens).
Bob Hampton of Placer (Marshall Neilan Production). R-90; C-267.

Gypsy Blood (Pola Negri). R-321; C-387.

Playthings of Destiny (Anita Stewart).

Courage (Sidney Franklin). R-536.

The Sky Pilot (Cathrine Curtis Productions). R; Vol. 49, P-994; C-47.

Scrap Iron (Charles Ray—7,500 feet).

Peck's Bad Boy (Jackie Coogan). R-87, C-49.

Bob Hampton of Placer (Neilan Production). R-90.

Love's Penalty (Hope Hampton). R-537.

"BIG FIVE" ATTRACTIONS.

Passion (Pola Negri—Nine Reels). R; Vol. 47, P-513; C-R, P-714; Ex. Vol. 48, P-67-1048.

Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P-392; C-R, P-668.

The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55, 155, 158.

Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48, P-391; C-R, P-668.

L. J. SELZNICK ENTERPRISES

ELAINE HAMMERSTEIN STAR SERIES.

Poor, Dear Margaret Kirby. 5,500 Ft. R; Vol. 49, P-411; C-R, 823.

The Miracle of Manhattan. R-92; C-267.

The Girl from Nowhere.

EUGENE O'BRIEN STAR SERIES.

The Wonderful Chance. R-210.

Worlds Apart. L-5,980 Ft. R-206.

Gilded Lies. R-878; C-387.

The Last Door. R-431.

OWEN MOORE STAR SERIES.

The Chicken in the Case. L-5,261 Ft. R; Vol. 48, P-728.

A Divorce of Convenience.

CONWAY TEARLE STAR SERIES.

Bucking the Tiger. R-206; C-387.

The Fighter.

SPECIAL PRODUCTIONS.

The Road of Ambition (Conway Tearle). L-5,500 Ft. R; Vol. 49, P-191; C-R, P-469.

The Sin That Was His (William Faversham). L-5,600 Ft. R; Vol. 47, P-641; C-R, P-1002.

Red Foam (Ralph Ince Special). L-5,500 Ft. Vol. 49, P-192.

NORMA TALMADGE (REISSUE).

Ghosts of Yesterday.

SHORT SUBJECTS.

(Released by Select)

William J. Flynn Series.

Chaplin Classics.

Selznick News.

Kaufman Masterpieces.

SELECT

The Servant Question (William Collier).

Just Outside the Door (Edith Hallor).

REPUBLIC

The Great Shadow (Six Reels).

Man's Plaything.

SERIALS

The Whirlwind.

The Branded Four.

VITAGRAPH

SPECIAL PRODUCTIONS.

Dead Men Tell No Tales (Seven Reels). R; Vol. 47, P-249; Vol. 48; C-R, P-46; Ex. P-687.

Black Beauty (Jean Paige). R; Vol. 48, P-555; C-R, P-668.

The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.

ALICE JOYCE.

The Vice of Fools. R; Vol. 47, P-252; C-R, P-714.

Cousin Kate. Vol. 48, P-598; C-R, Vol. 49, P-581.

Her Lord and Master (Six Reels). R-756, C-947.

CORINNE GRIFFITH.

It Isn't Being Done This Season. R; Vol. 49, P-414.

What's Your Reputation Worth? R-759; C-R, 823.

EARLE WILLIAMS.

Diamonds Adrift. R; Vol. 49, P-514.

The Romance Promoters.

It Can Be Done. R; Vol. 49, P-991.

The Silver Car. R-541.

ANTONIO MORENO PRODUCTIONS.

Three Sevens. R; Vol. 49, P-991.

ALICE CALHOUN PRODUCTIONS.

Princess Jones. R; Vol. 49, P-993.

The Charming Deceiver. R; Vol. 49, P-994.

Closed Doors. R-433.

LARRY SEMON COMEDIES.

The Sultor.

The Hick. R-759.

The Rent Collector. R-881; R-429.

JIMMY AUBREY COMEDIES.

(Two Reels)

His Jonah Day.

The Decorator.

The Blizzard. R; Vol. 49, P-414.

CHAPTER PLAYS.

Fighting Fate (William Duncan and Edith Johnson—Fifteen Episodes).

SERIAL.

The Purple Riders (Joe Ryan—Fifteen Episodes). Vol. 49, R-877.

MISCELLANEOUS RELEASES

KINETO COMPANY OF AMERICA, INC.

Kineto Reviews

(Released Through National Exchanges, Inc.)
(One Reel)

Liquid Gold in Texas.

Babyhood.

Trip of the U. S. Idaho.

Vegetarians.

Hunting for the Sea Wolf.

Boy Scouts.

Water Babies.

Beauty Spots in the United States and Canada.

Morocco the Mysterious. R-204.

Naturalist's Paradise. R-210.

Birds of Crags and Marshes. R-204.

Peculiar Pets. R-204.

Down in Dixie.

Liquid Gold of Texas.

Vegetarians.

Hunting the Sea Wolf.

Boy Scouts of America.

Water Babies.

Beauty Spots of America.

Second Series.

Was Darwin Right?

Bonnie Scotland.

Birds of Crags and Marshes. R-204.

CHARLES URBAN'S MOVIE CHATS.

(Released Through State Rights Exchanges)
First Series from No. 1 to 26, Inclusive
(One Reel).

Second Series from No. 27 to 52, Inclusive
(One Reel).

NATIONAL EXCHANGES.

Welcome, Children. R-324.

Kineto Reviews (One Reel a Week).

The Great Reward (Burston Serial). R-325.

MARION FAIRFAX.

The Lying Truth.

MARC KLAU, INC.

J' Accuse. C-495.

MANHATTAN FILM CORP.

Monster of Fate. R-537.

CURRENT FILM RELEASE DATES

UNITED ARTISTS

Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47, P-613; Vol. 48, P-933; C-R, P-1002; Ex. Vol. 48, P-62; Vol. 48, P-161.
 Jan. 9—The Love Light (Mary Pickford—Eight Reels). Vol. 48, P-466; C-R, P-538. Ex. Vol. 49, P-60.
 March—The Nut (Douglas Fairbanks). R-309; Ex. Vol. 48, P-1043.
 Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-387.
 Through the Back Door (Mary Pickford) R-439; C-495.

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AFFILIATED DISTRIBUTORS.

The Lonely Heart (Kay Laurell).

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 May 15—Liquorish Lips.

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 On the High Card. R-325.
 Bachelor Apartments. R-326.
 The Man from Nowhere (Jack Hoxie). R-210.
 Cyclone Bliss (Jack Hoxie). R-92.
 Thunderbolt Jack (Jack Hoxie Serial—Fifteen Episodes).
 The Man Who Trifled.
 Luxury (Kubye de Remer). R-90.
 The Blue Fox (Anna Little—Serial). R-539.
 The Golden Trail. R-540.

Comedies.

Arrow-Hank Mann (Two Releases a Month).
 Muriel Ostriche Productions (One a Month).

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AYCIE PICTURES CORPORATION.

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Galloping Devils (Franklyn Farnum). R-434.
 The Struggle (Franklyn Farnum). R-89.

EQUITY PICTURES.

Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). R; Vol. 46, P-112; C-R, P-388.
 Mid-Channel (Clara Kimball Young). R; Vol. 46, P-528; C-R, P-608.
 Straight from Paris (Clara Kimball Young). R-876.
 The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
 Hush (Clara Kimball Young). R-87; C-149.

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 Stranded.

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 Wires Down.

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Some Party.
 Well! Well!

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 The Nightingale of Paris (French Drama—Zany Mieus).
 The Queen of Hearts.
 Pirates of the West (Two Reels—C. Edward Hatton). C-754.
 Screen Snapshots No. 22. C-754.
 Queen of Hearts (Two Parts). R-207.
 Screen Snapshots No. 23 (R-204).

Hall Room Boys—Comedies. (Two Reels.)

High and Dry. R-309.
 Tough Luck. R; Vol. 49, P-409.
 In Bad Again. R-204.

COMMONWEALTH.

The Hidden Light (Dolores Cassinelli). R-877.

CIRCLE FILM ATTRACTIONS.

The Devil's Confession. R; Vol. 49, P-44.

GEORGE H. DAVIS.

Isobel, or The Trail's End. R; Vol. 47, P-645; Ex. Vol. 49, P-156.

DOMINANT PICTURES, INC.

New Weds Comedy (12 One-Reelers—Harry Myers and Rosemary Theby).

EXPORT AND IMPORT FILM COMPANY.

The Mask (Seven Reels—Hedda Nova-Jack Holt). R-91
 Kazan (Seven Reels—Curwood Story) R-85.

THE FILM MARKET.

The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
 The Ne'er-Do-Well (Reissue—Seven Reels).
 The Spoilers (Reissue—Nine Reels).
 Jimmy Callahan Comedies (Twelve Two-Reelers).

GRAPHIC.

Mother Eternal (Vivian Martin—Seven Reels). R; Vol. 49, P-990; C-45.

HERALD PRODUCTIONS.

(Mack Swain Comedies.) (Two Reels Each.)

Full of Spirit.
 See America First.

HOWELL SALES CO.

The Hope Diamond Mystery (Serial).
 You Find It Everywhere. R; Vol. 49, P-413; C-R, P-581.

PINNACLE PRODUCTIONS.

Skyfire (Neal Hart). R-324.
 Danger Valley (Neal Hart). R-433.
 March 15—God's Gold (Neal Hart).

Pinnacle Comedies.

Why Change Your Mother-in-Law?
 Shlimmy Isle.

HERZ FILM COMPANY.

The Love Slave (Lucy Doraïne). Vol. 48, P-817.

GAUMONT COMPANY.

In the Clutches of a Hindoo (Serial).
 The Fall of a Saint. Vol. 46, P-690.

JOE HORWITZ.

Dollars and Destiny (Paul Capellani).

J. W. FILM CORPORATION.

Every man's Price (Grace Darling).

HORIZON PICTURES, INC.

14 Talmadge Reissues (Two Reels).

RICHARD KIPLING.

Outlawed. R-327.
 The Battlin' Kid.

VICTOR KREMER.

I Am the Woman (Texas Guinan).
 Winding Trail (Buck Manning).
 Handicap (Six Reels).
 Why Tell (Henry Miller—Six Reels).

GEORGE KLEINE.

Quo Vadis (Eight Reels).
 Julius Caesar (Six Reels).
 Conquest Programs (Eleven Programs Talking Eighty Reels).

BERT LUBIN.

Honeymoon Ranch. Vol. 46, P-1292; R; Vol. 49, P-410.

PACIFIC FILM COMPANY.

The Fatal Thirty.
 Adventure (Twice Monthly—One Reel).
 George Ovey Comedies (Single Reel—Every Two Weeks).
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 Irene Hunt Newspaper Stories (Two Reels—Every Two Weeks).
 The Call of the Wild. R-323.

PLYMOUTH PICTURES, INC.

Denver Dixon Comedies (Series of Twelve—One Reel Each).
 Minta Durfee Comedies (Mrs. Rosco Arbuckle—Five Two-Reel Pictures).
 Every Woman's Problem (Dorothy Davenport). R-312; C-R, 823.

C. B. PRICE CO., INC.

Your Daughter—And Mine (All-Star Cast). Vol. 48, P-964.
 His Pajama Girl. R-321.

PRIZMA INCORPORATED.

(One Reel Each)

Victory Parade.
 Comedy Review.
 Danse Du Ventre.
 The Sweetest Story Ever Told.
 Gardens of Normandy. C; Vol. 49, P-625.
 A Day with John Burroughs. C-754.

PRODUCERS' SECURITY CORPORATION.

When Dawn Came. C-R, Vol. 49, P-360; R; Vol. 48, P-101.
 Diane of Star Hollow. R-880, C-47.

REELCRAFT PICTURES CORPORATION.

Aladdin.

Tuning Up (One Part).
 Headwaiter's Heart (One Part).

Mirth Comedies.

Here He Is (Two Parts).
 Oh, Daddy (Two Parts).

Sun-Lite Comedies.

Baby! Baby! (Two Parts).

Franey.

The Janitor.
 The Plumber.

Paragon.

Fowl Bird.
 Under Dog.
 Snip.
 Cop Blue Jay.
 Yap.

Bud and His Buddies.

Cuba.
 Sour Gun Bosco.
 Nifty Jippers.

RADIO SOUL FILMS.

You and I. R-310; C-R, Vol. 49, P-860.

SALIENT FILMS, INC.

The Shadow (Muriel Ostriche).

M. B. SCHLESINGER.

Things Men Do. R; Vol. 49, P-628

SUNRISE PICTURE CORPORATION.

The Price of Silence (Peggy Hyland). Vol. 48, P-150; C-R, P-282.

TRI-STAR PICTURES COMPANY.

Dazzling Miss Davidson (Marjorie Rambeau).
 How a Woman Loves (Marjorie Rambeau).
 She Paid (Marjorie Rambeau).
 Mrs. Balfame (Nance O'Neil).

WESTERN PICTURES EXPLOITATION.

A Dangerous Pastime.
 That Something. R-758.
 Scattergood Stories (Two Reel Comedies).

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(Lee Kids Comedies.)

The Circus Imps.
 The Dixie Madcaps.

WISTARIA FILM COMPANY.

Forbidden Love (Six Reels). R-757; C-947.

WORLD FILM CORPORATION.

Whispering Shadows (Lucy Cotton).
 The Wakefield Case (Herbert Ross' Inson). R-757.

PROJECTION

By F.H. RICHARDSON



What Do You Know?

You have a projection room service circuit 125 feet in length, No. 6 wires.

What is the resistance of that circuit in ohms? DON'T look for a table. Figure it out for yourself.

"Operator"

A man writes signing himself "Operator" * * * * * Theatre, Fort Worth, Texas, though whether he operates the theatre or merely its projectors we are unable to say. He writes:

Have two Power's 6-A projectors and wish to know what makes the framing carriage jump up and down.

Also want to know why I am getting better results with condensers ten inches from the aperture than at nineteen, which latter is indicated by the lens charts.

Use 60 amperes A. C., 6.5 arc and 6.5 front, plano convex condensers. Have invented an automatic light cut-off when film breaks. It works perfectly. If you think it would be of any use to the department will send it in.

No, friend, I think not. We have examined something like fifty such devices in past years, and have published details of at least twenty of them. They all fail to get much of anywhere, notwithstanding some of them deliver the goods perfectly.

As to the other matter, why, maybe the "operator" explains it. Think it over.

Your framing carriage jumps up and down, and you, who are right there on the spot, with the mechanism in front of you, write 2,000 miles to ask where the lost motion is.

Now, don't get mad. Maybe I spoke rather plainly, but anyhow I could not answer positively because you have given me no data at all in the way of detailed description of the "jump."

Examine the mechanism minutely and find where it has lost motion. Having found that you should have the answer. If you cannot do that, at least you can send a very minute, understandable description of the jump.

As to Condenser

As to the condenser matter, why inasmuch as you have given me almost no data at all, I am unable to answer you except to say that IF you have your system according to the lens chart in ALL particulars, you will get a very much better result than with your condenser ten inches from the aperture.

To illustrate how careless you are, you say the "condenser ten inches from aperture." Well, what part of the condenser?

Are your condenser lenses spaced as per instructions on chart? Are the lenses what they are supposed to be? Have you measured their focal length? What is the free diameter of your projection lens? What is its working distance?

I guess you must be an "Operator" alright, and the operator of the projectors, too, because you could not successfully operate a theatre and be as indefinite and careless as all that.

Let me suggest that before you bother to get angry, that you sit down and ask yourself this question: IS RICHARDSON RIGHT IN HIS CRITICISM OF MY METHODS? If you find the answer is yes,

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through our department, remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x7 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

then accept your scolding, wake up, get busy and be a credit to your profession.

Now, don't a lot of you run away with the idea that I am roasting this friend because he has asked a simple question.

Nothing of the sort! Had he shown some degree of care in asking his question, giving the data he should know would be absolutely essential, I would have gladly done anything that I could to help him, if for no other reason than that it is for the good of the industry.

But a man who is careless in such a thing as giving essential data when he writes 2,000 miles for information, surely will be very careless indeed in his work And there you are!

Let me add: It is not "arc" and "front" lens, but "collector" and "converging" lens. Be accurate. Be correct. Be right.

Notice to Mazda Projectionists

The editor of this department is preparing instructions on Mazda projection. To the end that nothing of importance be overlooked, will those now handling Mazda advise him as to exactly what points should, in their judgment, receive attention, insofar as applies to instructions for handling Mazda in actual practical projection?

He will esteem it a very real personal favor from all those who respond to this request. It is not really necessary that you give the answer to the various points you name, though it is desirable. What is especially wanted is an idea as to just exactly what practical Mazda projectionists would like to know.

Can You Beat It?

Recently a certain union organized a separate branch in the form of—well, I don't want to make the matter too plain because I don't want to identify the locality, but—organized a separate body, the purpose of which is the study of technical projection. Its secretary hands us the following:

Just to show the class of men who are opposed to the study of projection, and for that matter of all progressive measures, a member of this committee interviewed forty-seven individuals regarding the formation of the new branch.

The most intelligent and the most progressive men were heartily in favor of it. Those less progressive were in favor, though perhaps not enthusiastically so, except one. This chap named several of our best men, among them Richardson and the various experts of the projector manufacturers, and said they "could not show him anything."

Oh, yes, he is a pretty intelligent chap. In the course of a communication to the local, he, among other brilliant "bulls," made a mess of spelling the name of the theatre in which he has been employed for something like three years.

He even fell down on the word, "Keith's." We will call the place where he is employed "The Comedy," because its right name is a synonym of comedy, and just as easy to spell. Can you beat it?

A Rotten Speller Myself

Well, I don't hold the lack of spelling ability against the good brother. I could not consistently do that, because I am a perfectly rotten speller myself, though I have been writing for many years. But the man who says that others cannot show him anything simply advertises to the world the fact that mentally he is an ass.

The formation of such organizations is good. These societies are beginning to make themselves felt, and more the tendency to their formation increases the better it will be, because it is found to be a very difficult matter to combine the functions of the labor union and the functions of what is essentially a club or society having for its basic purposes the study of its profession.

The man you speak of is typical of the conceited ass who never gets anywhere himself, and would have everyone else remain at his low level if he could have his way about it.

He is the man who, having learned just a few of the many things necessary to efficiency in the profession of projection, jumps to the conclusion that he knows it all.

The editor of this department only wishes he himself knew what this fellow thinks he knows.

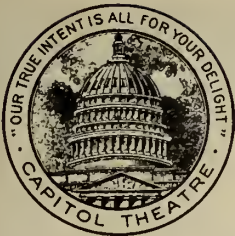
What a glorious feeling that would be. Nothing further to learn. No more brain racking study of knotty problems, which just simply refuse to be solved.

Well Satisfied

Clifford T. Winters, projectionist, Sun Theatre, Goshen, Nebraska, writes:

Dear Mr. Richardson—I have made the changes directed by you, and find that I get a great deal better screen result. There is more even illumination; also, the definition is better.

I now have 110 volt A. C. supply, taking 61 amperes through a Fort Wayne A. C. to A. C. Compensare. I have two Powers 6 A projectors, Gundlach projection lens at 4.375 working distance, standard aperture 4.25



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Mr. J. H. Hallberg,
25 West 45th St.,
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My dear Mr. Hallberg:

In reply to your letter
of the 21st, I feel that I can say many nice
things about the Hallberg Motor Generator which
I have used on and off during the past ten or
twelve years.

It has always given me
satisfaction and has proven to be a boon where
an alternating current is used.

Yours very truly,

*We Value Greatly This Testimony by Rothapfel
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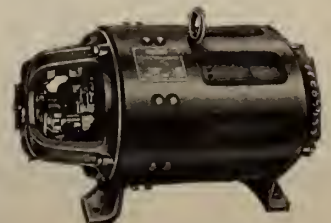
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equivalent focus, two 6.5 plano convex condensers, spaced 1/16 of an inch apart, 17 inches from a point midway between the lenses of my condenser to the projector aperture.

I use .75-inch special white A. C. carbons with a regular D. C. set, maintaining the crater at a 55 degree angle. Revolving shutter is at a point in sharp focus of a slide shown through the aperture, with the shutter trimmed down as much as it will stand; also with its wing perforated. The aperture of the lens port is just large enough to clear the light beam. How does this look to you?

Looks good, neighbor Winters. Let the good work go on! Incidentally, isn't it a great satisfaction to you to know that you are working intelligently and efficiently, rather than by rule o' thumb? Any time that I can help you further let me know.

Film Fault Detector

Henry Gleklen, Strand Theatre, Boston, Massachusetts, wants to know whether or not there are any film fault detectors on the market, also could I describe those that are best to be used in connection with a re-winder in the theatre booth and give the approximate cost of same.

In the first place, officially I know of no such thing as a "booth" in connection with a theatre. Look up the definition of "booth" in Webster. Probably he means the projection room. In the second place, so far as I know, there are no film fault detectors now on the market.

The best detector I know of, or have ever known of, is slow rewinding, with the film held between the forefinger and thumb. Several so-called detectors have been patented.

Most of them were very elaborate, intricate machines, but none of them ever, so far as I know, reached the stage of actual marketing.

An Error

H. B. Smith, projectionist, Cresco Theatre, Cresco, Iowa, whose diagram of a switch was published in January 29 issue, with notation by the editor that it would not work as it was supposed to work, hands us another diagram, with the remark that the first was wrongly drawn, which may have been his fault or may possibly have been ours, as his drawing was in pencil and we had to do it over in ink. The present switch will deliver the goods all right, and is a clever stunt.

He also sends a second diagram, concerning which he says:

The small blower on top of lamphouse was placed to prevent condenser breakage. It serves a good purpose, but am making one a bit larger to move the air faster.

I stopped condenser breakage by grinding down the mounts until the lenses are held only by the bottom of the grooves. Guess this gave them room for expansion. Anyhow, have broken no lenses since I did it.

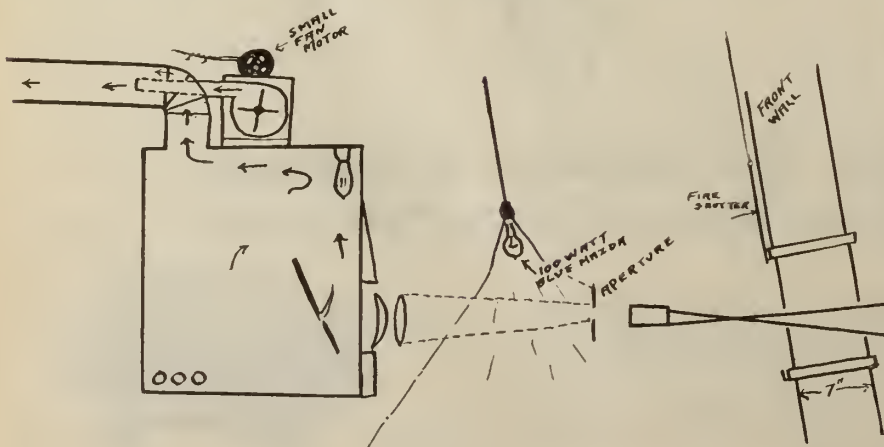


FIGURE 2

Projection Experience MOTION PICTURE HANDBOOK

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of projection. Complete descriptions and instructions on all leading machines and projection equipment.

There isn't a projection room in the universe in which this carefully compiled book will not save its purchase price each month.

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To save time, order from nearest office.

The fan is about four inches in diameter and one inch wide. It is left running throughout the show.

To set carbons I have a 40 watt incandes-

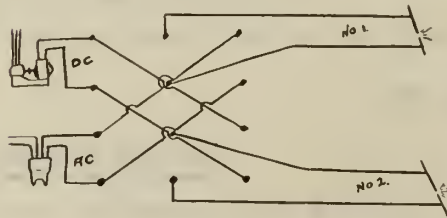


FIGURE 1

cent. placed as shown. As to the 100 watt lamp, the shade is sufficiently long that no light can get through either the observation or lens ports. I have plenty of light with which to thread. In fact the whole room is sufficiently well lighted by it and there is no light where it is not wanted.

All of which is submitted without comment, except to say that, personally, I never had the least need for illumination around the projector, except in case of emergency, and a framing light for threading.

I found that the darker the room was the better I could see my screen, and, above all things, I wanted a good view of the screen. A lot of light is, in my opinion, merely a habit—a BAD habit. Of course, if the brother will have a lot of light, he has it well placed, but why the light at all, brother Smith?

Fault of Room

Morris H. Thacker, Chicago, Illinois, says:

I have just returned a lens chart and find that I have a peculiar proposition on my hands, as follows:

Am using about 40 amperes A.-C., which, according to the lens chart, calls for a distance of twenty-two inches from the center of the condenser combination to the aperture. I am unable to get the lamphouse back this far as the projection room is not deep enough to allow it.

This house has 250 seats. It was built in 1918 and the booth (it really is just that), was intended only for one projector, as was the ordinary thing in those bygone days.

This house is about the smallest one on the South Side, but it is still going.

There is to be a new theatre of 1,500 seats built across the street, so the days of the old joint are about numbered.

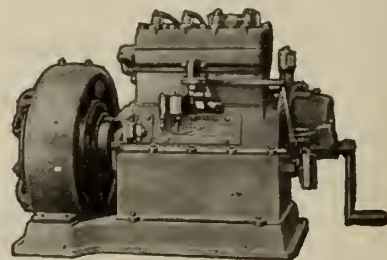
I have all three editions of your handbook.

The second book of the question booklets is out of print. I therefore will send you the first booklet and return you 25 cents in stamps.

As to the matter of the lamphouse, I cannot be held responsible for the faults of construction of your projection room.

I am afraid that you will just simply have to do the best you can.

Possibly he can suggest some way out.



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80 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.

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Seats that can be washed

YEAR in—year out, bright and clean.

You can wash Craftsman Fabrikoid upholstery as you would woodwork. Just soap and water will keep the seats in your theatre fresh and spotless.

No need to worry about this upholstery getting discolored and stained. Fabrikoid is impervious to moisture—grease-proof, stain-proof and perspiration-proof. No germs can lurk in Fabrikoid. It is thoroughly sanitary.

If you are planning to buy or to re-upholster any theatre seats, investigate Fabrikoid. It is made in a score of beautiful colors and grains. Our grays and blues are especially popular.

We will be pleased to furnish you with samples of Fabrikoid and complete information.

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FABRIKOID

Better Equipment

Conducted by E.T. KEYSER



How a Fortune Is Expended on the Furnishings of a Picture Theatre

TIME was when a picture theatre was pretty nearly complete after the projection room equipment, screen, ventilating and heating apparatus, seating, box office furnishings and lobby display had been installed, but that time is very much in the past tense so far as our larger and more elaborate houses are concerned.

For it may be doubted if, today, the better class hotel or the home of the millionaire contains better examples of artistic furniture, floor coverings or draperies.

So thoroughly have we been impressed by the importance which furniture and furnishings have achieved in picture house equipment that we have arranged to publish a series of articles on the subject.

This, the first article of the series, will be devoted to this phase of the three thousand seat, million dollar Rivoli Theatre, of Toledo, which opened last August, a general description of which, as a house, appeared in the April 9 issue of this department.

Fifty Thousand Dollars in Furniture

Exclusive of the house seating proper, fifty thousand dollars were spent for equipping the house with furniture. Another fifteen thousand dollars was spent for floor coverings, and both these amounts are exclusive of the furnishings and equipment for the general offices, which represented an additional expenditure of more than one thousand dollars.

All of the over-stuffed and upholstered pieces illustrated and described were made to order by the La Salle & Koch Company, of Toledo.

The special antiques were obtained from various importers and collectors, while the floor coverings were furnished by the O. W. Richardson Company, of Cleveland.

The first illustration shows the club chairs of gray enameled reed, with which the boxes and loges are furnished. These chairs have seated cushions in Pompeiian gold and blue striped fabric, while the draperies in the arches are in maroon velvet with antique gold trimmings.

Antique Italian Furniture

Illustration two shows an Italian renaissance setting, consisting of an antique polychrome consol table with mirror, a pair of antique Italian chairs and a pair of Italian bronze candlesticks.

This group is one of the most artistic ones in the entire furnishings. The lower base of the table is in two hand painted panels. The entire table is in hand decorated motif.

The mirror also has an elaborate hand carved frame polychromed with hand deco-

ration. The back and seat of chairs are covered with antique Italian leather, while the woodwork is hand tooled and decorated.

The candlesticks are a reproduction in bronze of an elaborate polychrome design, and are copies of the original in the museum at Florence.

Illustration three shows another setting, consisting of a massive consol chest of Italian renaissance design elaborately carved and decorated with painted paneled doors, hand carved decorations in high relief and a large antique polychrome mirror hanging above the full length of chest. This also is of Italian renaissance design, the outside and lower panels being of hand painted floral design.

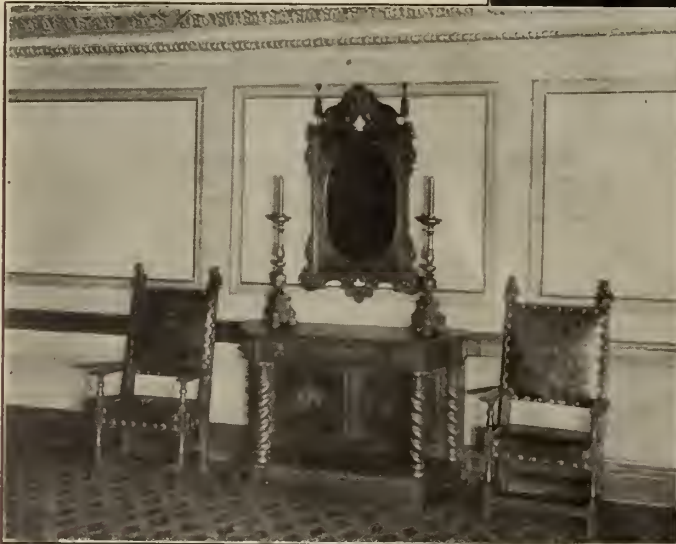
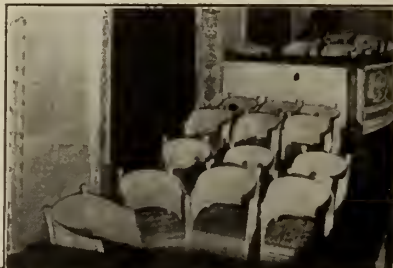
Designed from Museum Specimens

In the center of the table is a large antique Dutch vase of high colorings. The candlesticks in this set also are a reproduction in bronze of an elaborate polychrome design, and are copies of the original in the museum at Florence.

The woodwork of the chairs is hand tooled and decorated, while the backs and seats are covered with antique Italian leather.

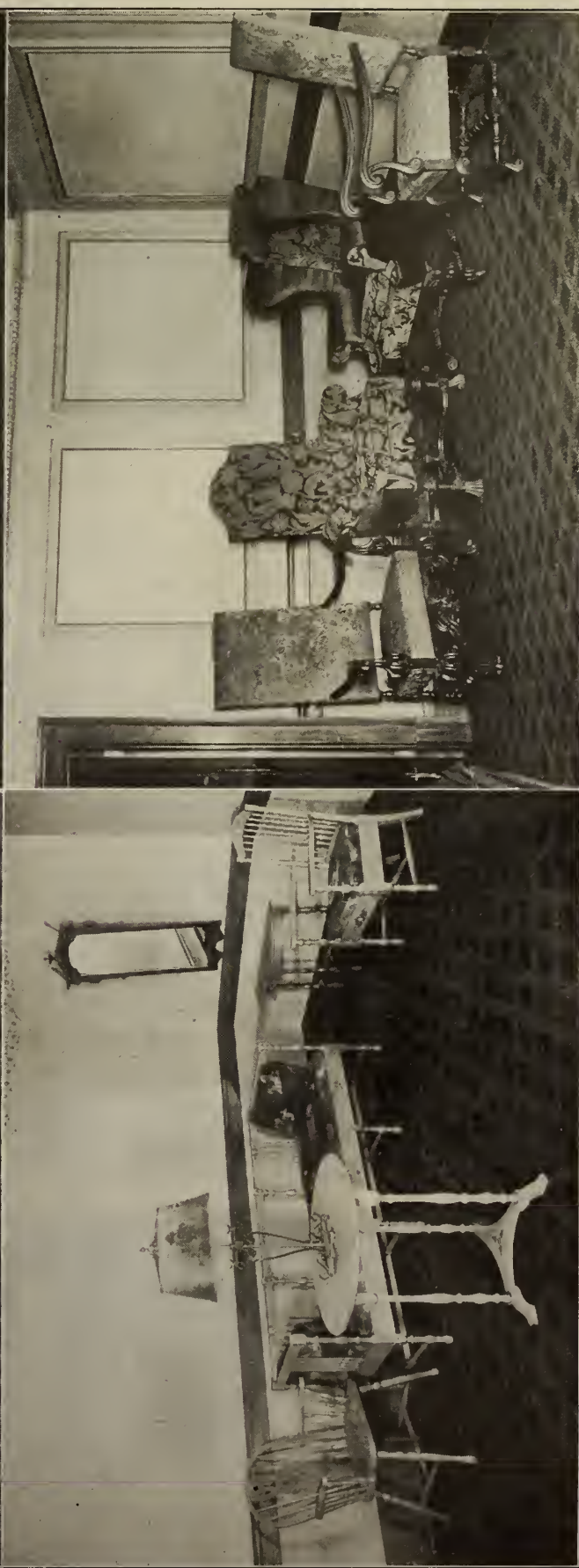
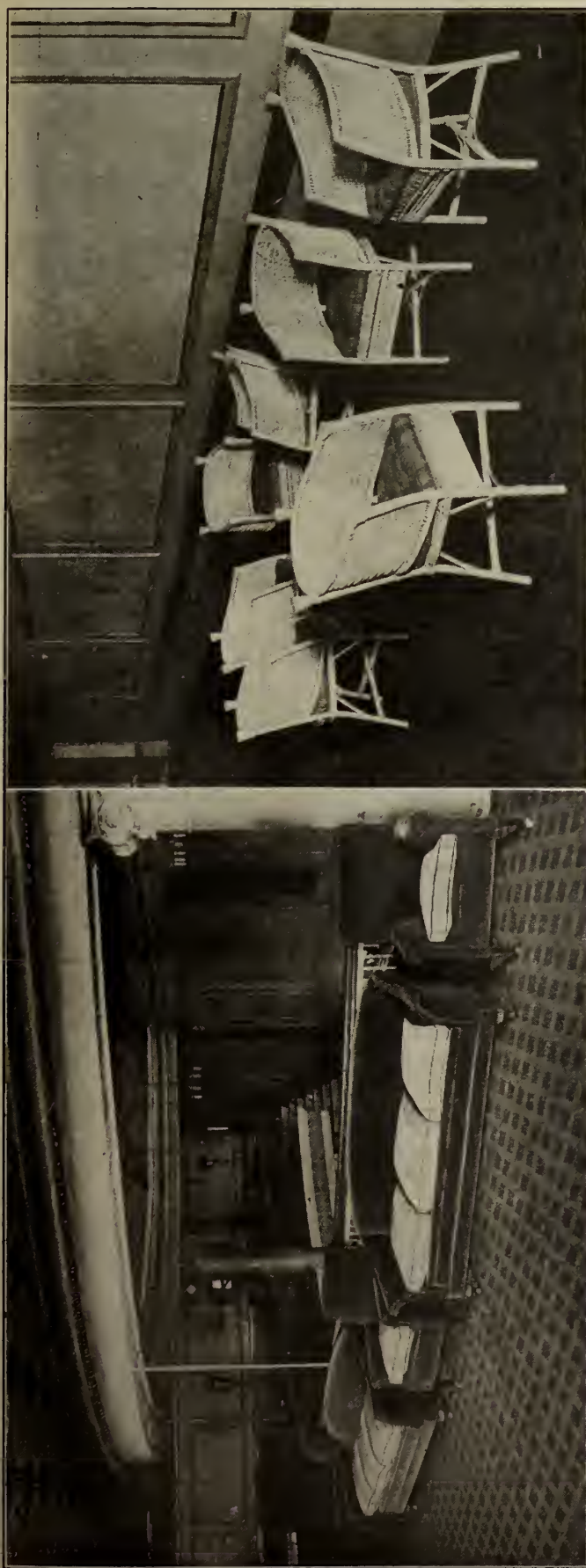
A view of the reception room on the mezzanine floor is shown in illustration four. In this picture are shown three davenports, four chairs of gracefully low-backed designs, with arms covered in blue figured mohair and with loose cushioned covers in Pompeiian striped fricze, with plain welts.

Illustration five shows a group of club

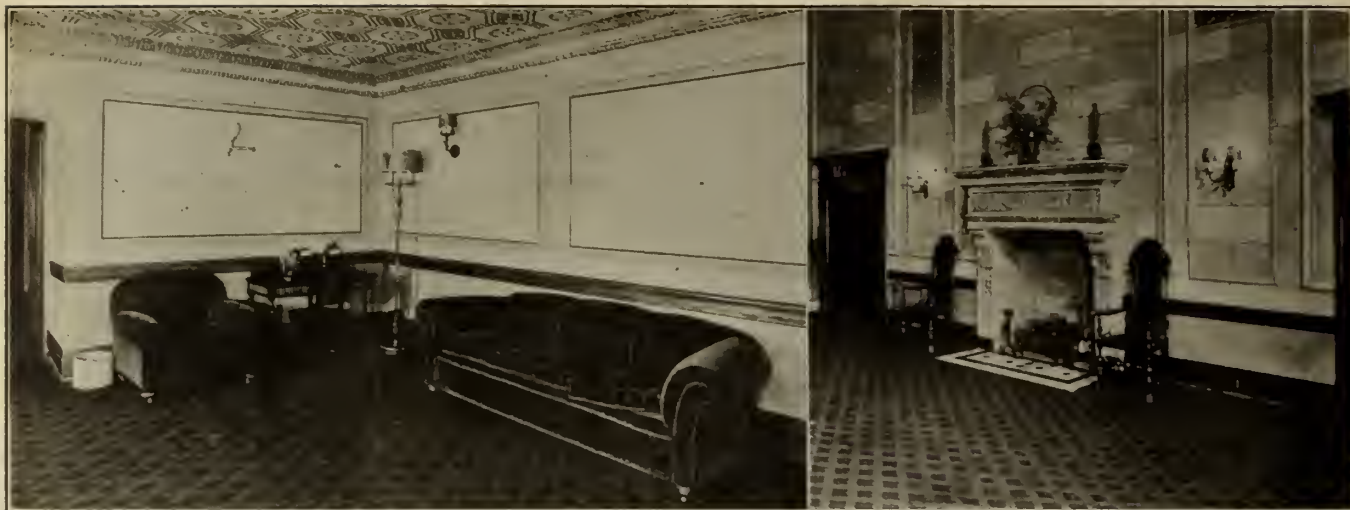


ILLUSTRATIONS ONE, TWO AND THREE

Above, grey enameled reed chairs with which boxes and loges are furnished. Below, Italian renaissance settings and reproductions from museum specimens



ILLUSTRATIONS FOUR, FIVE, SIX AND SEVEN
 Above, at left, mezzanine reception room. At right, group of club chairs on mezzanine floor. Below, at left, ladies' rest room and its furnishings. At right, a collection of three-hundred-dollar chairs



ILLUSTRATIONS EIGHT AND NINE

At left, antique mahogany and over stuffed furniture. At right, the formal fireplace group

chairs on the second mezzanine floor. These chairs are in every way duplicates of those with which the boxes and loges are furnished.

Elaborate Stage Furniture

The permanent stage furnishings of the house are particularly elaborate and consist of a suite of davenports, a floor lamp, three chairs and a table in blue and gray with antique blue trimmings and covered with orange and blue cretonne. There are corresponding suites in mahogany and oak, as well as a complete set in gold.

Illustration six shows a portion of the furnishings of the ladies' rest room, the equipment of which consists of two consol tables with a long mirror above each, one couch, two chairs whose upholstered seats are in harmony with the couch, one upholstered side chair, one long table, which occupies the center of the room and an artistically designed lamp corresponding with the general color scheme of the apartment, which is of putty and robin's egg blue with gold trimmings and hand painted decorations. The upholstering is of hand blocked linen.

The men's smoking room, which is less elaborate, is furnished in natural French willow.

Three Hundred Dollar Chairs

Illustration seven shows a collection of chairs, gathered from different portions of the house, but grouped in order that the four different types might be brought together in

one picture. Each chair cost more than three hundred dollars.

One is a massive overstuffed chair of an early English period, the base being hand carved. It is of antique Vesuvio finish and is covered with hand blocked frieze in rich colorings. This frieze is a copy of an antique English tapestry of the Elizabethan period. In the photograph this is chair number two, looking from left to right.

On the extreme right is a high-backed Lauderdale chair covered in an antique Spanish brocaded satin in a combination of rich blues, reds and gold.

Chair number three is a large individual piece of French Renaissance design, having elaborately carved base of antique mahogany. It has an extremely high winged back made up in a combination of antique black satin and hand blocked frieze with a background of French renaissance design.

The chair on the extreme left is a Grant-ham high backed chair with a very elaborate carved base. It is covered in antique Spanish brocaded satin of blues, greens, reds and gold.

Another View of Reception Room

Illustration eight shows another view of the corner of the reception room and mezzanine floor disclosing an antique mahogany desk and chair with antique and floral decorations. There are also examples of the four English overstuffed davenports of Chesterfield design and two chairs to match,

covered in antique blue and gold figured mohair, with gold trimmings. Also one of the seven Italian hand-wrought iron torchiers of an elaborate design with cylindrical parchment shades, hand decorated of an early Italian design.

Illustration nine shows a formal fireplace group, consisting of two antique polychrome mahogany chairs with seat cushions of antique Italian red and gold damask. Also a pair of antique polychrome candlesticks and a pair of hand-wrought iron wall brackets of handsome Italian design, with hand decorated parchment shades. These brackets are similar to those used throughout the mezzanine floor.

Offices Not Neglected

In the elaborate furnishing of the house, the managerial offices have not been neglected. These have the reputation of being among the most handsomely and suitably equipped of any office belonging to a picture theatre. Illustration ten shows the manager's office furnished in mahogany and illustration eleven shows the secretary's office. Both of these are furnished in mahogany.

Illustration twelve shows the office of the publicity director, furnished in oak.

The floor coverings of the entire suite are of dull blue, with walls of two tints of gray. Through the theatre and mezzanine the floor coverings are of maroon royal wilton, while the floor coverings of the office suite are of plain wilton velvet.



ILLUSTRATIONS TEN, ELEVEN AND TWELVE

Showing the managerial offices upon which one thousand dollars was expended

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The Keith Fordham Theatre Opens With Simplexized Projection Room

NOT long ago if one chanced to attend a vaudeville performance the motion pictures shown in the theatre were employed as "fillers in" or still worse as "chasers" to make room for impatient patrons clamoring for admission.

But now comes a marked change in the policy of the leading vaudeville theatres, and the motion pictures are allowed to play a conspicuous part in the performance.

Vaudeville Houses See the Light

In keeping with this new policy, the vaudeville houses throughout the country are gradually realizing the necessity of acquiring efficient projection equipment with which to present their feature pictures, and the new B. F. Keith Fordham Theatre, which opened its doors to the public in New York on April 14, is a splendid example of the present nation-wide campaign to improve the quality of projection in vaudeville houses.

The new Fordham is primarily a vaudeville house, but it has reason to boast of its \$12,150 Simplex equipped projection room. The theatre itself is one of the most beautiful of the Keith circuit, representing the latest and highest improvements and innovations in modern theatre building.

Projection Room Is Unique

Its projection room was designed and equipped by B. F. Porter, the Greater New York distributor of the Simplex projector. It is divided into three compartments, one of which houses the rheostats, another being the main projection room, while the third is the rewind room. The walls are painted gray, the ceiling is white and the floors are a battleship gray, keeping the reflective properties of the walls, ceiling and floors at a sufficient minimum so as not to dazzle the eyes of the projectionist, but still providing ample light in the projection room itself.

In each of the three rooms is installed a large exhaust fan, assuring the projectionists of efficient ventilation.

Three Simplexes Installed

Three of the latest Simplex Type "S" motor driven projectors, with special carbon jaws, arc periscopes, enabling the projectionist to throw a perfect image of the arc on the ceiling, walls, floors or any other desired point, and special pedestal adjustment screws, special half-size lenses and arc controls are part of the equipment. A special Simplex spotlight and a Kliegl spotlight also constitute important accessories of the projection room.

Five Robin-controlled panels, with three Robin speed indicators attached to each of the projectors, enable the management of the house to perfectly synchronize the picture with the orchestra and organ.

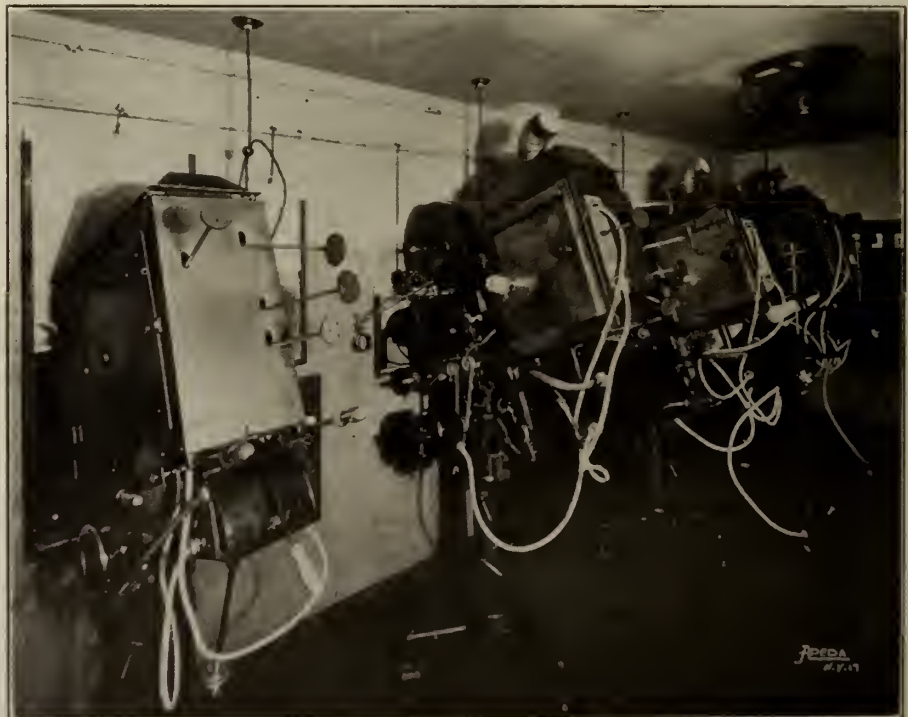
In the rheostat room are five multiple-unit rheostats equipped with a remote control system, while a special dead-face switch board designed by J. E. Robin, with a plugging system which makes it possible to throw over to any rheostat in case of an emergency, by merely plugging in another cut-out, are other features of the projection room.

A Robin Telegraph System

By means of a six station Robin's single telegraph system, the projectionist instantly secures any message which the house or stage managers might have occasion to send.

Two special Martin motor generators, each with a capacity of 225 amperes, furnish the current supply of the booth and are so arranged that they can be alternated and used separately, or, if desired, used together.

Two main feed lines run into the theatre from the street. These two lines are fed from two separate services and in this way a temporary disablement of either service



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the chorus highly praise the products of the American Photo Player Co.

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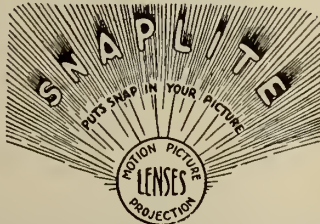


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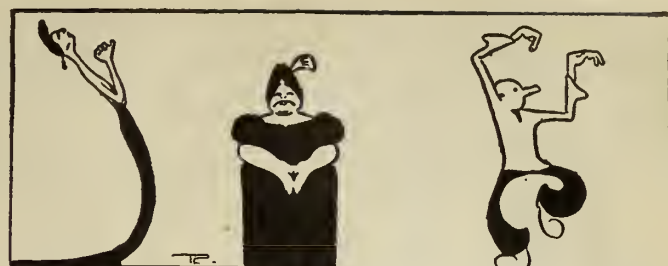
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Picture Theatres Projected

FORT COLLINS, COLO.—Joseph J. Goodstein, Denver, will erect \$90,000 theatre. Site cost \$30,000, theatre equipment about \$40,000, including \$18,500 organ. Construction will begin about June 1.

WILMINGTON, DEL.—Pathescope Company of Chicago has been organized with \$100,000 capital to deal in moving pictures.

WILMINGTON, DEL.—Jackson Motor Pictures Corporation has been organized with \$1,500,000 capital to produce and exhibit moving pictures.

WILMINGTON, DEL.—Delaware Amusement Company has been organized with \$100,000 capital to conduct places of amusement.

WILMINGTON, DEL.—Destruction of a Nation, Inc., has been organized with \$1,500,000 capital to produce film entitled "The Destruction of a Nation."

WILMINGTON, DEL.—Stereogram Corporation has been organized with \$650,000 capital to manufacture motion and still picture apparatus, supplies, etc.

WILMINGTON, DEL.—International Higher Culture Films, Inc., has been organized with \$2,750,000 capital to produce and lease moving pictures.

MIAMI, FLA.—J. H. and Carson Bradford, Nashville, Tenn., contemplate erecting theatre on 12th street, 100 by 130 feet, with seating capacity of 1,800, to cost \$150,000. Will install \$15,000 pipe organ.

CENTRALIA, ILL.—M. J. Heaton has

contract to erect two-story moving picture theatre, 138 by 50 feet, for Hall & Griffin, to cost \$50,000.

CHICAGO.—Sports and Pastime Film Corporation, 10 South LaSalle street, has been organized with \$6,000 capital by J. M. Schowalter, Albert J. Allen, Samuel Spitzer to produce and deal in moving pictures.

DIXON, ILL.—W. J. McAlpine has contract to erect theatre for Dixon Theatre Company, to cost \$128,599.

DIXON, ILL.—Saxe-Dayton Company has purchased site at South and Main streets, for erection theatre.

EAST ST. LOUIS, ILL.—I. Johns has contract to erect one-story moving picture theatre for Dr. J. Hobbes, Missouri and Cadensville streets, to cost \$35,000.

HAMMOND, IND.—Giles Warner, care Warner Implement Company, plans to erect \$75,000 theatre.

TERRE HAUTE, IND.—John E. Schumacker, 820 East St. Clair street, Indianapolis, has contract to erect two and three-story theatre, store and office building at southwest corner Seventh and Ohio streets, for Indiana Theatre Company, to cost \$350,000. Theatre will have seating capacity of 2,000.

KANSAS CITY—F. C. and E. J. Grubel, 546 Minnesota avenue, have plans for theatre to be erected at 628-34 Minnesota avenue, to cost \$450,000.

LIBERAL, KAN.—Henry Tucker has plans for remodeling theatre.

LYONS, KANS.—W. J. Quinlan has con-

tract to erect moving picture theatre for J. W. Townsley, to cost \$25,000.

ASHLAND, KY.—Daniel Norton, U. S. G. Salyers and others will erect theatre on Winchester avenue, with seating capacity of 1,400, to cost \$100,000.

HENDERSON, KY.—Starling & Baskett have plans by Clifford Shopbell, Furniture Building, Evansville, Ind., for up-to-date moving picture theatre.

ANNAPOLIS, MD.—C. E. Williams has contract to erect one-story theatre and store building, 40 by 100 feet, at Calvert and West streets, with seating capacity of 400, for Star Theatre Company, to cost \$25,000.

BOSTON.—Graphoscope Service Company, Inc., has been organized with \$52,500 capital to distribute moving pictures.

METHUEN, MASS.—Merrimack Amusement Company has been organized with \$100,000.

SPRINGFIELD, MASS.—L. S. Wood, 14 Stockbridge street, has contract to make alterations and build an addition to theatre at Main and Worthington streets for S. Poli Theatre Company, 24 Church street, New Haven, to cost \$1,000,000.

BENTON HARBOR, MICH.—W. C. Mellanson plans to erect moving picture theatre, to cost \$250,000.

CARTHAGE, MO.—F. B. Logan will erect theatre on East Fourth street, to cost \$35,000.

SCOTTS BLUFFS, NEB.—W. H. Ostenberg, Jr., has plans by Baker & Paterson, Gehring, for two-story brick, stone and reinforced concrete theatre, 50 by 140 feet, to cost \$150,000.

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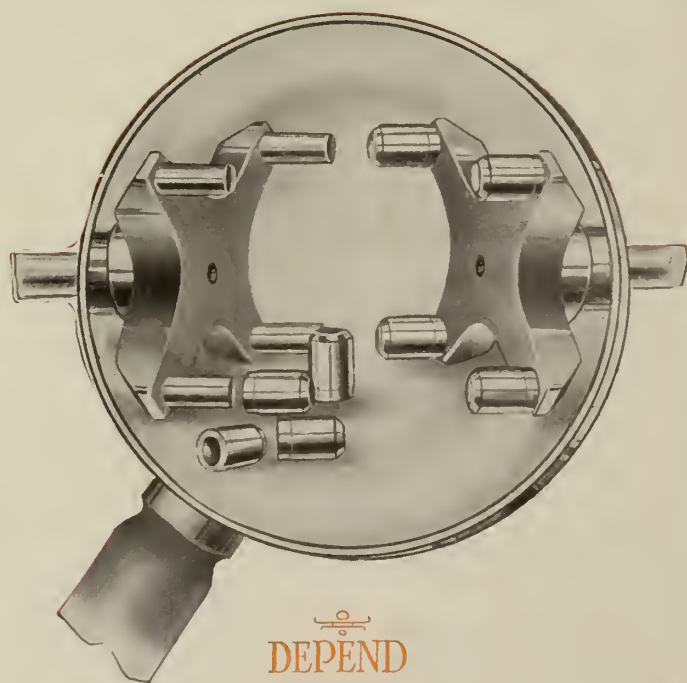
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POWER'S ROLLER PIN INTERMITTENT MOVEMENT



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THIS change does not alter the nature of the movement itself but makes for greater efficiency.

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Greatest Improvement on Projectors in Ten Years
Reduces Frictional Wear to a Minimum
Noiseless in Operation*

MOVING PICTURE

Motion

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BY J. P.

CHALMERS

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JESSE L. LASKY
PRESENTS
GLORIA SWANSON
in Elinor Glyn's
"The Great Moment"

IT will be a Great Moment for your box office when you show it.

Gloria Swanson's first starring vehicle, elaborately staged. Elinor Glyn's first screen story, personally supervised by the author.

There's an attraction that won't be beat for a long while!

Directed by Sam Wood
Scenario by Monte M. Katterjohn

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**Paramount
Picture**

Published by CHALMERS PUBLISHING COMPANY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. \$3 a year.

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JESSE L. LASKY
PRESENTS

ROScoe (FATTY)
ARBUCKLE
(BY ARRANGEMENT WITH JOSEPH M. SCHENCK)
in
"Crazy to Marry"

RING out, wild bells! It's Fatty's wedding day! But, gosh, on the way to his wedding he fell in love with another girl. And then things happened.

Fatty's a surgeon in this. He'll give any audience laughing gas.

Cast includes Lila Lee, Edwin Stevens, Bull Montana. By Frank Condon. Scenario by Walter Woods. Directed by James Cruze.



FAMOUS PLAYERS-LASKY CORPORATION



JESSE L. LASKY
PRESENTS

ETHEL
CLAYTON
in
William D. Taylor's Production
"WEALTH"

THE story of a young girl's struggle for love and fame amid Greenwich Village gaiety.

Alive with the lure of youth and happiness, and yet touching the profoundest depths of a woman's soul.

Cast includes Herbert Rawlinson, J. M. Dumont, Claire McDowell, Jean Acker. From the novel by Cosmo Hamilton. Scenario by Julia Crawford Ivers.



FAMOUS PLAYERS-LASKY CORPORATION



A Paramount Picture

A Paramount Picture



Adolph Zukor presents

THOMAS MEIGHAN

in "The Conquest
of Canaan"

THEY said he was no good, and they drove him out of town. But one girl believed in him.

And when he came back, years later—

An immortal American classic, one of the biggest stories ever written, it gives the Good Luck Star the greatest opportunity he ever had.

Cast includes Doris Kenyon, Diana Allen, Riley Hatch. From the novel by Booth Tarkington. Scenario by Frank Tuttle. Directed by R. William Neill.



FAMOUS PLAYERS-LASKY CORPORATION



A Paramount Picture



WILLIAM S.
HART
in
"The Whistle"

THE tale of a big man's fight for justice. Of a great sacrifice that turned blind hate into understanding and terrible revenge into forgiveness.

A tale that gives Hart the role of his life, warm with pathos, tingling with humanity.

It will open your hearts to things you never felt before.

Cast includes Myrtle Stedman. Story by May Wilmoth and Olin Lyman. Adapted and directed by Lambert Hillyer. Photographed by Joe August, A.S.C. A William S. Hart Production

A Paramount Picture



FAMOUS PLAYERS LASKY CORPORATION





THOMAS H. INCE
PRESENTS
**DOUGLAS
MacLEAN**
in
"Passing Thru"

A SURPRISE comedy, with a mighty kick at the end. Kicks all the way through, in fact, because one of the leading actors is the funniest mule in pictures.

Doug MacLean as the man who owns the mule has more opportunities for good-natured fun-making than he has had in a long while.

The picture was specially written for the star by Agnes Christine Johnston. Scenario by Joseph Franklin Poland. Directed by William A. Seiter. Photographed by Bert Cann. A Thos. H. Ince Production.



A Paramount Picture



FAMOUS PLAYERS-LASKY
BRITISH PRODUCERS, LTD.
PRESENT
A DONALD CRISP PRODUCTION
**"The Princess
of New York"**
With **DAVID POWELL**

AN all-American production, telling the fascinating story of a New York girl's adventures among Britain's nobility.

The names of Donald Crisp, director; David Powell, leading man, and Cosmo Hamilton, author, all popular American artists, are an absolute guarantee that the picture will have all the pep and vigor that make for box-office success.

Oxford University and other famous English locations are used as backgrounds, filmed the first time in history.

Photoplay by Margaret Turnbull



A Paramount Picture

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

Did you
see these exhibitor
reports on PICKFORD'S
MARY new picture
"Through the Back Door"?

"Through the
Motion Picture News last week"

UNITED ARTISTS

Through the Back Door—

Great. Best thing from Pickford so far. Business fair at beginning of week, but picked up and held it over for entire week, though only booked for three days. (East.)

Picture liked by all. We shall hold it over for another week. (East.)

A typical Mary Pickford picture which gave the audiences what they came for. Pleasing, entertaining and full of genuine humor. Good house all week. (Middle West.)

Still going well on second week of run. Patrons seem pleased with picture. (West.)

Dream Street—

Great. Wonderful attraction. Capacity houses at advanced admission prices. A photoplay treat. (Middle, West.)

HERE IS DRAMA FOR YOU!

A big compelling melodrama of today—a spectacular production that will prove one of the strongest box-office attractions of the season.

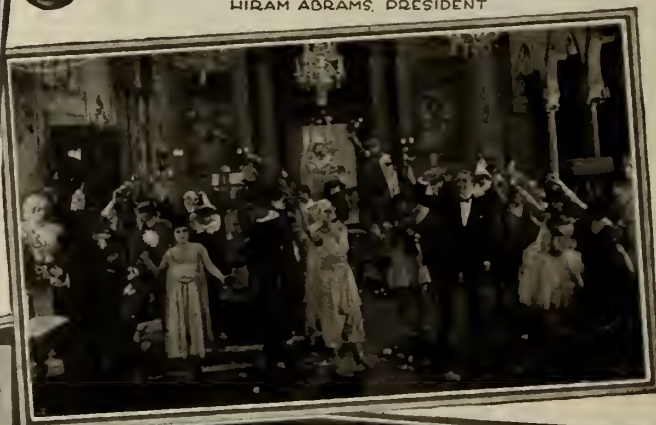
"Carnival" offers remarkable opportunities to the energetic showman for exploitation, presentation and musical setting. We recommend it heartily as a picture that will appeal universally and that will respond splendidly to the efforts of the wide-awake house manager.

"CARNIVAL"

with MATHESON LANG
A HARLEY KNOLES PRODUCTION

UNITED ARTISTS CORPORATION

MARY DICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS, PRESIDENT



What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

and here's
what the Exhibitors
reports in last weeks
M.P. News showed on
D. W. GRIFFITH'S
newest production
"Dream Street"

UNITED ARTISTS

Through the Back Door—

Great. Best thing from Pickford so far. Business fair at beginning of week, but picked up and held it over for entire week, though only booked for three days. (East.)

Picture liked by all. We shall hold it over for another week. (East.)

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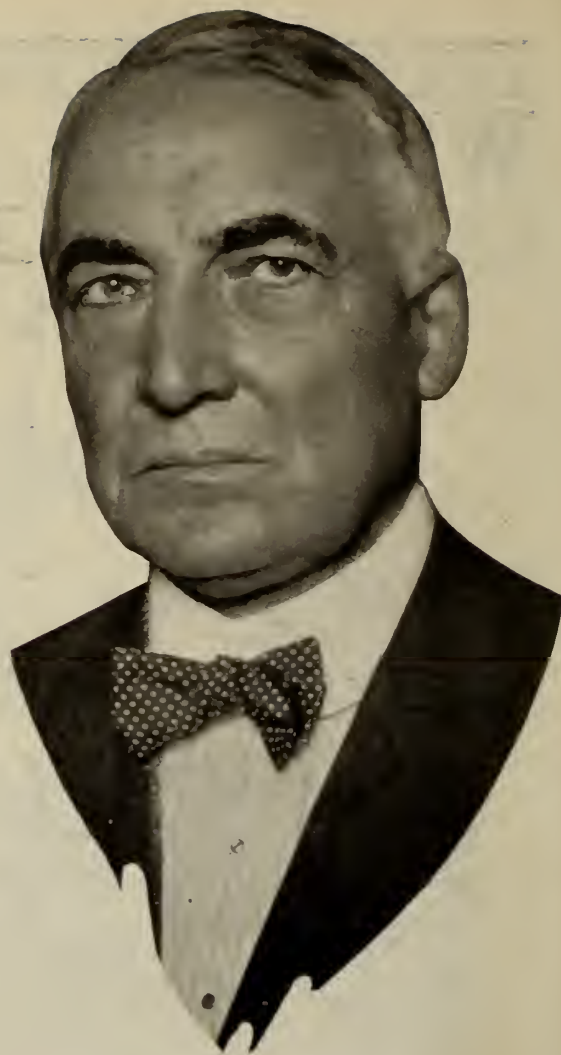
Dream Street—

Great. Wonderful attraction. Capacity houses at advanced admission prices. A photoplay treat. (Middle West.)

PRESIDENT HARDING

SEES

"WET GOLD"



"The film the party witnessed after dinner had been chosen by Senator Knox himself. "I saw it about a week ago at a private showing in the home of Senator Johnson," he said. "and was interested in the remarkable underwater scenes. Because of these and the adventure thrills that run through it I chose it to divert the President's mind."

The Philadelphia Inquirer,
June 5, 1921.

"Wet Gold" gave the President about as enjoyable an hour of entertainment as he has ever spent in a theatre.

This tremendously exciting tale of adventure on land, on sea, and at the bottom of the ocean is the biggest hot-weather attraction of the season.

It equalled the house record of the California Theatre, Los Angeles, in spite of adverse weather conditions. Get it, and give your patrons a real treat!



WET GOLD

BY

**J. ERNEST
WILLIAMSON**

DIRECTED BY

RALPH INCE

PRODUCED BY

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"Johnny Cucabod"*

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Monte Blue and Mary Thurman

Personally Directed by Mr. Dwan

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facts — that's all!

Pertaining to

J. L. FROTHINGHAM'S

"The TEN DOLLAR RAISE"

*From the Saturday Evening Post Story by Peter B. Kyne —
Directed by Edward Sloman*

"The Ten Dollar Raise' is a cinema classic. It depicts the heart throbs of humanity with wonderful reality. William V. Mong stands out as one of the greatest character actors. His performance is the high light in an exemplary production. It is director Edward Sloman's screen masterpiece."—Exhibitors Herald, May 21, 1921.

"It is one of the few pictures which approaches life as it exists for the 'underdog,' and throbs and palpitates, scintillates, and charms through its full measure of humanities. A tale of a colorless wage slave who ekes out a drab existence as a bookkeeper at fifteen per week, it is the nearest approach to a combination of O. Henry and Winchell Smith which has graced the screen in many a day. The characters are life-like and the story which guides their actions will be recognized as real. For every tug at the heart there is an accompanying note of humor which gives the picture a perfect balance. Yet the dominant feature of the play is its underlying touch of pathos."—Motion Picture News, May 21, 1921.

"This is a thoroughly pleasing bit of entertainment and one which should prove worthy of booking. It contains a really popular element of appeal and in announcing it you might use the author's dedication."—Wid's, May 15, 1921.

"It is a clever character story, rich in human interest and deals with everyday life."—Moving Picture World, May 21, 1921.

"The story is sure-fire . . . should go well most anywhere, for it has real sentiment and will hit the average picture crowd straight in the heart."—Variety, May 13, 1921.

"This picture is very well cast, the characters of Wilkins and Emily being especially well chosen. It is entertaining and follows faithfully the magazine story. Audiences will enjoy the picture because it is naturally acted and it is a reflection, in many instances, of their own lives."—Exhibitors Trade Review, May 28, 1921.

To be released, June 26th.

ASSOCIATED PRODUCERS INC.

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L. J. MEYBERG *presents*
J. P. MCGOWAN
in
"COLD STEEL"

*A story of love and life 'neath
western skies.*

*Supported by KATHLEEN CLIFFORD
and an all star cast.*

Distributed by

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ASSOCIATED EXHIBITORS
PICTURE



HAL ROACH *presents*

HAROLD LLOYD

in

AMONG THOSE PRESENT

DIRECTED BY
FRED NEWMAYER

PRODUCED BY
ROLIN FILM CO.

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A STAR WHO IS SOLD 100% TO THE PUBLIC!

Harold Lloyd IS!

We know it. Anyone who is familiar with the facts has to admit it. Everyone who has ever seen a Lloyd feature comedy shown before a theatre audience knows it!

How many stars, feature or comedy, can you say that of? Mighty few. The fingers of one hand will enumerate them. And time and again, in competition with others of that chosen few, Harold Lloyd has proven the greater attraction!

"A whirlwind of laughter through to the finish," says the *Cleveland Plain Dealer* of one of the Lloyds; "clean, wholesome, genuine entertainment with laughs in rapid succession," says the *Cleveland News* of another; "in competition with first class opera in one house; a highly thought of feature in another, Harold Lloyd has packed my house at 8:30," says Wm. C. McIntyre of the Rose Theatre, Fayetteville, N. C.; "my patrons tell me that they had rather see Harold Lloyd than any other screen comedian and I am in business to give them what they want to see," says John Thornton of the Liberty Theatre, Electra, Texas; and we have told you frequently what the biggest exhibitors have said of his pulling power.

Forget the length of the Lloyd comedies. Rate Lloyd where he belongs, at the top of the topmost stars in the topmost features!

ASSOCIATED EXHIBITORS, INC.

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ALICE CALHOUN

in

CLOSED DOORS



"Closed Doors" will prove a revelation to many admirers of Alice Calhoun, whose admiration was the result of seeing her in more lightesome pieces such as "Princess Jones."

This picture was directed by G. V. Seyffertitz, who injected many of those so-valuable little directorial "touches" which make a picture stand out in one's memory. In the supporting cast are George C. Browne, noted on stage and screen as a leading man, and Bernard Randall, the "heavy" of the far-famed "Within the Law."

But it is the star herself who makes "Closed Doors" a high-class picture of its sort. Remember, she is the star of whom

PHOTOPLAY said: "She is one of most believable girls on the screen."

EXHIBITORS HERALD said: "She is altogether charming."

MOTION PICTURE NEWS said: "She is girlish, natural and radiates an unlooked for amount of charm."

EXHIBITORS TRADE REVIEW said: "A star who will find favor. Will awake the sympathy of an audience. She plays with an appealing grace and naturalness."

PHOTOPLAY JOURNAL said: "She is pretty, unaffected and she can act."

WID'S DAILY said:

"She is really beautiful and screens excellently. Your patrons are sure to like Alice Calhoun."

If you see this one you will surely see her next:

"PEGGY PUTS
IT OVER."

VITAPHONE

ALBERT E. SMITH, PRESIDENT



SELZNICK
REG. U.S. PAT. OFF.
PICTURES

Never Before in the History of Pictures
has a star had such an unbroken line of successes as
ELAINE HAMMERSTEIN
Who Is Now Presented by LEWIS J. SELZNICK in
"THE GIRL FROM NOWHERE"

By Bradley King

Scenario by Sarah Y. Mason

Produced in
Splendid Selznick Style
Under the Direction of George Archainbaud

SELZNICK
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PICTURES



MAX BRAND

—wrote a wonderful story under this title—a story which has been read and is most pleasantly remembered in thousands of homes—a story so different in its idea that it can never be forgotten.

LEWIS J. SELZNICK

—has picturized the remarkable tale in faultless fashion, retaining all its original strength and emphasizing its emotional effect with the aid of superb settings and an all-star cast.

HENRY KOLKER

—brilliantly directed this Big Special.

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SNOOKY
the "HUMANZEE"

with director Harry Williams and
John Rounan. Snooky's owner,
at work with

**"SNOOKY'S
TWIN TROUBLES"**

first of the

CHESTER COMEDIES

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"Nobody can monkey with the facts concerning my life, nor ape my stuff. I have been starring in **Chester Comedies** for the past year, and with Mr. Rounan have signed a long-time contract with **C. L. Chester Productions, Inc.**, to make a new, Super-Series of **Chester Comedies** to be distributed **EXCLUSIVELY** by **Federated Film Exchanges of America, Inc.**"

Yours straight-up,

SNOOKY, the "HUMANZEE"

C. L. CHESTER PRODUCTIONS, Inc.

ALICE JOYCE IN "THE SCARAB RING"

Adapted from the widely read novel
"The Desperate Heritage"

By HARRIET GAYLORD

Directed by
EDWARD JOSE

A production of splendor, with many of its scenes filmed at palatial Long Island and Westchester estates. A society play with real society trimmings.

The story is a human, pulsating reality. Read the reviews on "The Scarab Ring." The reviewers have called it Alice Joyce's best. There is a breathless, quick-turn finish to the story—a real surprise.

Elaborate gowning, a notable cast, clever acting and, most of all, a story make "The Scarab Ring" a truly big picture.

VITAGRAPH
ALBERT E. SMITH PRESIDENT



ALADDIN RUB

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**Better Music Means
Better Shows and Bigger
Crowds. These Mean More
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Synchronized Scenario Music is arranged by the recognized greatest artists and fitted to all feature pictures. Correctly cued and timed for every action.

Every release, by all standard producing companies, has its music arranged and published by us—each instrumental part in separate binding.

No matter whether you employ one musician only (piano or organ), or an orchestra of 20 pieces—you will find synchronized music scores to exactly meet your requirements.

As long as a film is in existence, our synchronized music will fit every scene—for a special patented arrangement provides for any and every "Cut" that may be made.



When you subscribe to SYNCHRONIZED SCENARIO SERVICE you are employing the actual personal talents of such artists as

CARL EDOUARDE

Nine years director of music, STRAND THEATRE, New York City, and still there.

ERNEST RAPEE

Musical Director, Capitol Theatre, N. Y.

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Seven years director of music, BROADWAY THEATRE, New York City. Formerly writer of musical synopses for FAMOUS PLAYERS and now doing similar work for the FIRST NATIONAL Exhibitors Circuit.

JOSEPH CARL BREIL

composer of the music score of "THE BIRTH OF A NATION."

DR. HUGO REISENFELD

musical director of the RIALTO and RIVOLI theatres, New York.

These men are Directors on our Professional Staff and personally supervise all music issued by SYNCHRONIZED SCENARIO MUSIC SERVICE.



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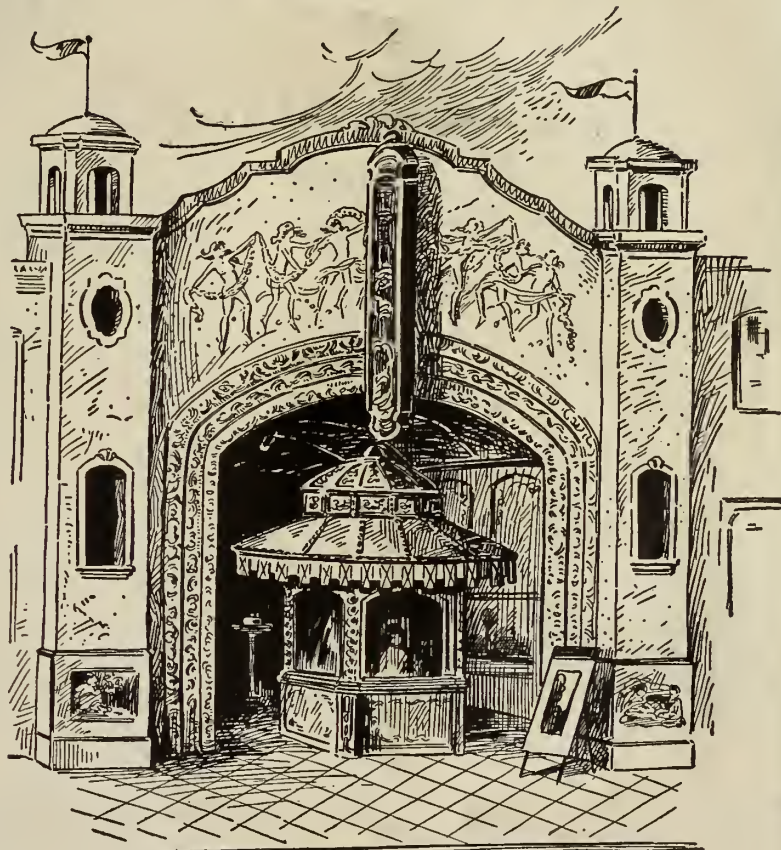
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Came True!

SYNCHRONIZED Scenario
Music Solves Your
Greatest Problem
Costs but a Trifle, Yet as
Important as the Picture

Let **SYNCHRONIZED SCENARIO** Music make your performance complete. Don't let your musicians wear out your audiences with the same old tunes week after week.

Besides being perfectly fitted to the pictures, **SYNCHRONIZED SCENARIO** Music brings you the very latest music from the popular musical plays as they are first produced in New York.

Ask any patron, the very first night you use **SYNCHRONIZED SCENARIO SERVICE**, and find what a difference was noticed in his enjoyment of the show.



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Film Building, Cleveland, Ohio

Synchronized Scenario Music Co. of
Chicago.

816 Lyon Healy Bldg., Chicago, Ill.

H. A. Kyler Enterprises,
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801 Flat Iron Bldg., Atlanta, Ga.

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SCENARIO MUSIC CO.**

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Chicago, Ill.





A Message for a Few Fools

This advertisement is written for a few fools and cowards in the motion picture business—and in other businesses—who are still talking depression when conditions all around them in their own and other businesses directly contradict and refute their pessimism. 1921 is a great year for fighters—and a bad year for fools.

120,000 residences—individual homes, not tenements—are being constructed this summer in the 100 largest American cities. That means *muscular labor earning wages*.

2,700 new motion picture theatres are now under construction in the United States. And *that* means labor earning wages.

Motor demand by America's millions has put every important and reliable automobile company back at work on virtually a full-time basis. That means *skilled artisans earning high wages*.

"The American Contractor," a builders' trade journal, reports that the official building permits filed for the month of April, 1921, for 202 cities totalled 54,162 separate pieces of construction with a valuation of 152 million dollars. *American dollars are now out of hiding and have gone back to work.*

America's 1921 crop yields, according to government forecasts, will be tremendous. That also means work and wages.

The nations of the world are transferring gold in unbelievable volume to the United States. The Federal Reserve re-discount rate will be lowered again before the summer is over.

Every one of these signs and a thousand others mean: *Wages, Work, Employment*. Employment means profits and prosperity.

F. B. WARREN
C O R P O R A T I O N
1540 Broadway New York City

Fables Pictures, Inc. presents

AESOP'S Fables

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Cartoonist Paul Terry



What They Are

FOR real, out-and-out humor, imagination and life-like animation these clever cartoons have got it over any animated cartoons you ever saw.

They bring wise and funny old Aesop right down to date; they prove that as a creator of clean comedy the old chap was a wonder, who would be worth a million a year today to any producer.

Your audiences will take to these cartoon comedies like a baby to a bottle.

*one short reel each week
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Booked solid in the Keith houses.

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Fables Pictures, Inc. presents

AESOP'S Fables

Modernized



What They Will Do For You

HERE'S a comedy release that will captivate everyone, young or old, as sure as shooting.

Every kid in the land knows Aesop's fables,—the hare and the tortoise, the goose that laid the golden egg, and all the rest. Grown-ups quote them; children read them and love them; all will want to see them on the screen,

modernized. *They've been advertised 2600 years!*

Cartoonist Terry is clever; his drawings are delightful, once seen your crowd will come back for them again and again. They're a true novelty and a mighty good addition to any program.

Try them on yourself: and then count your laughs!

Cartoonist
PAUL TERRY

 **Pathe** 
Distributors

MOTION PICTURE

A BREWSTER PUBLICATION

CLASSIC

JULY

30



Gloria Swanson

Don't miss these plays

"Love's Redemption"

With Blanche McGarity and Anita Getwell, winners of the 1919 Fame and Fortune Contest, supported by Edwin Markham, the great poet, Hudson Maxim, the celebrated inventor, Dorian Romero, the Cuban actor, Octavia Handworth, favorite screen star of a few years ago, and thirty other players in a *Five-Reel Feature Drama of Intense Interest*.

"From Farm to Fame"

A two-reel comedy featuring Corliss Palmer

First Prize Winner of the 1920 Fame and Fortune Contest, and over 1000 other girls. Also showing the other winners, gold medalists, and Honor Roll girls of that memorable contest.

Look them over and see if you think the judges acted wisely in selecting Corliss Palmer and Allene Ray as the best.

"The Eternal Two"

A romantic comedy in five reels

With Orville R. Caldwell in the title role and Corliss Palmer the female lead.

Mr. Caldwell is now playing the lead in the mammoth stage production, "Mecca." As Ramon, he makes a remarkably picturesque hero of the cave man type, quite in contrast to the beautiful Corliss Palmer who plays opposite him.

This play abounds in pretty scenes, interesting situations and clever acting.

Allene Ray, another winner of the 1920 Fame and Fortune Contest, plays an important part.

Every reader of the Brewster Publications—and there are about 4,000,000 of them—is interested in these plays.

Released and distributed by

THE CLARK-CORNELIUS CORPORATION

117 West 46th Street, New York City



EARLE WILLIAMS

IN

"THE SILVER CAR"

VITAGRAPH
ALBERT E. SMITH PRESIDENT



A SPECIAL

with an all-star cast

in six reels.

Directed by

David Smith

One of the most satisfying pictures
in which Earle Williams has ever
appeared.

A high-powered story of a motor
car de luxe, a woman with a heart
and a man with nerve.

"The Silver Car"

is a dashing love-and-adventure
picture, adapted from Wyndham
Martyn's novel. It has timely interest,
a capable cast, spectacular thrills,
exquisite locales, magnificent interiors
and charming vistas.

All in all, it's a picture that will do
no less than surprise you.

"THE SILVER CAR"





Arrow Film Corporation
Offers ~ //

The BLUE FOX

With ~

Ann Little

A BEN WILSON
SERIAL PRODUCTION





From WIDS:

"'The Blue Fox' is a swift moving serial cram-full of action and incident. The direction is good and the photography well done and even excellent in parts.

"Anna Little is the star and she steps her paces in a bright, active, and plucky manner. 'The Blue Fox' allows her plenty of scope for all kind of action * * *.

"The first episode is struck in the heart of Alaska. IN THE FIRST HUNDRED FEET OF FILM THE ACTION IS ALREADY WELL UNDER WAY AND ITS APPEAL GRIPPING. The snow fields are effectively photographed, and the attention held throughout * * *. At the end of the first episode, a well staged and ably directed fight holds one almost breathless.

"If you go in for serials and your audiences enjoy rough stuff and fierce fights, they will not be disappointed if you run this on your screen * * *. 'The Blue Fox' is the last word in modern melodramatic athletic thrillers."

From Moving Picture World:

"There is enough action and thrills in 'The Blue Fox' serial to satisfy serial fans. * * *.

"The photography is unusually good, and the sets adequate. The picture is well produced throughout. The fifth and sixth episodes of this serial are as good and with as snappy action as the earlier two. In fact the sixth episode which takes place largely on a sailing vessel during a storm at sea is particularly well done."



Booking
Through
Your Leading
Independent
Exchange





“First Rate Melodrama—Bullet Proof”

*That's what Variety
says—but read it all:*

“‘Love's Penalty’ is practically bullet proof from a construction standpoint. It is a first-rate melodrama, magnificently produced, ably directed and well cast. Miss Hampton is given opportunity for the display of her visualization of the emotions from the joy and innocence of youth to the uttermost depths of sorrow. The entire assembling of the necessary ingredients to show the star to proper advantage has been intelligently handled.”

Speaking of

HOPE HAMPTON

in

“Love's Penalty”

*The Story of Strange Loves
It's a Big Audience Picture*

Presented by Hope Hampton Productions, Inc. Story and direction by John Gilbert. Exclusively distributed by Associated First National Exchanges, with the exception of the Pittsburgh territory, which is handled by the Columbia Film Exchange, Pittsburgh, Pa.

Hal Opperman, Crescent Theatre, Pontiac, Ill.

Since purchasing a First National franchise has had such crowds that he finds his theatre too small to accommodate them. That's another reason why

There'll be a Franchise everywhere

A Tale That Teems With Big Moments!

Just as Ralph Connor wrote it!

—with Gwen, the mountain elf, carrying the love of a woman in the heart of a child.

—with the Sky Pilot, who packs the hardest punch in the Rockies and who can bust a Broncho with the best.

—with Bill, the rancher, and all the hard-fighting cowboys, the thrills, the drama and the wonderful heart-hits of romance and reality in the Rugged Rockies.

A cattle stampede that out-thrills all thrillers. It's a gasp you've never had before.

And it's just one of the breath catching, heart hitting moments that sweep through this romance of the great Northwest.

Canada's scenic grandeur is the background for this powerful story of hard-fighting ranchmen, bucking bronchos, cattle rustlers, a two fisted parson and a wonderful girl.

Portrayed by Colleen Moore, John Bowlers, David Butler and all star cast; a Cathrine Curtis Corporation production.

Cathrine Curtis
presents

THE SKY PILOT

From the Novel by
Ralph Connor

Directed by
King Vidor

A FIRST NATIONAL ATTRACTION





"Gypsy Blood," which many critics declare to be a greater play than its predecessor, "Passion," and the greatest "Carmen" produced. It stars the incomparable continental star, Pola Negri. The picture is based on the original French version of Prosper Merimee's "Carmen," and was made by the same director as "Passion."

It is a First National Attraction.



ARTHUR JAMES
Editor-in-Chief

MOVING PICTURE World

JUNE 18
1921



The Leadership of Mr. Brady

THE National Association of the Motion Picture Industry has unanimously re-elected William A. Brady as its president. This will be Mr. Brady's fifth year as leader.

In returning him to office the National Association has done justice to Mr. Brady and to itself. Beginning with his tour of the country, during which he rendered valuable service to the industry, Mr. Brady was made the object of attack. The criticism leveled at him ran the gamut of unfairness, and the action of the National Association is a fine answer to those who sought to destroy Mr. Brady as a leader and to nullify his influence and good work.

Mr. Brady's opportunity and responsibility are greater this year than ever before. Order is coming out of chaos; confidence is beginning to displace distrust; respect is taking the place of ill will, and, although today there are many things the matter with our business, it can be said that we are headed in the right direction and toward co-operation.

Mr. Brady has earned the title of a first-class fighting man. It may even be said he has made some mistakes in carrying out his militant program, but one thing is definite, he has the respect of our business and he has earned it by fair play and a sincere devotion to the best interests of the screen. His new program will of necessity be one of militancy to the foes without and conciliation with the factions within. He is entitled to, and the best interests of all demand, the most cordial support of his activities. We indulge the hope that this will be the banner year of the organization and that every member will get fully behind it and shirk no responsibility.

We are passing through the most critical period in the history of the business. The very life of our business is threatened by well-organized, well-financed organizations of reformers, and our industry will be destroyed unless there can be concerted action to resist these attacks. There may be those who do not see, eye to eye, all that Mr. Brady proposes, but he is a clean leader, and for the best interests of all concerned he should be fully supported and assisted.

The National Association numbers in its directorate progressive, substantial and capable men who are fully representative of the best in the moving picture business. They will stand solidly back of constructive methods, but they cannot succeed unless the support of the entire industry is accorded them and President Brady.

Arthur James

Wm. A. Brady Unanimously Re-Elected President of the National Association

All Other Officers Continued and Directors Are Chosen

WILLIAM A. BRADY was unanimously re-elected president of the National Association of the Motion Picture Industry at a meeting of the organization's newly elected directors on June 6 at the association's headquarters at 1520 Broadway, New York City. All the other officers were also re-elected. They are as follows:

Vice-Presidents, Adolph Zukor, Samuel Goldwyn, H. H. Cochrane, Paul H. Cromelin, Will C. Smith, and E. M. Porter; treasurer, Jules E. Brulatour; assistant treasurers, Percy L. Waters and Richard A. Rowland; executive secretary, Frederick H. Elliott.

The election immediately followed the fifth annual meeting of the National Association at which the following directors were chosen for the several divisions.

Producers' Division—William A. Brady, William A. Brady Picture Plays; William Fox, Fox Film; Samuel Goldwyn, Goldwyn; D. W. Griffith, D. W. Griffith; Morris Kohn, Realart; Carl Laemmle, Universal; Oscar A. Price, Associated Producers; Richard A. Rowland, Metro; Joseph M. Schenck, Norma Talmadge Pictures Corp.; Lewis J. Selznick, Selznick; G. B. Van Cleve, International Film Service; Adolph Zukor, Famous Players-Lasky; F. H. Elliott, secretary.

Supply and Equipment Division—Harry N. Allen, Wyanoak Publishing Co.; J. E. Brulatour, Eastman Films; Willard B. Cook, Pathe-scope Co. of America; H. T. Edwards, United Theatre Equipment Co.; B. J. Knoppelman, Excelsior Illustrating Co.; Walter J. Moore, H. C. Miner Litho. Co.; E. M. Porter, Precision Machine Co.; Will C. Smith, Nicholas Power Co.; L. P. Weber, Acme Litho. Co.

Distributors' Division—Hiram Abrams, United Artists; W. E. Atkinson, Metro; R. H. Cochrane, Universal; Charles R. Rogers, Robertson-Cole; Lee Conselman, Famous Players-Lasky; Earl W. Hammons, Educational Film Exchanges; Gabriel L. Hess, Goldwyn; Al Lichtman, Associated Producers; C. C. Pettijohn, Selznick; Saul E. Rogers, Fox Film; Percy L. Waters, Triangle Film; J. D. Williams, Associated First National Pictures; F. H. Elliott, secretary.

General Division—Fred J. Beecroft, Paul H. Cromelin, John C. Flinn, Paul Gulick, Robert W. Priest, Martin J. Quigley, Fred N. Rothenberg, P. H. Stilson, Thomas G. Wiley; J. M. Solomon, secretary.

The meeting was one of the best attended since the organization of the association. President Brady made a short address, but left to the various committee chairmen the duty of reciting the many phases of activities of the association.

Suggestion for War Chest

The recommendation that a day be designated each year as "Motion Picture Day" for the creation of a large fund to be used for the legitimate defense of the industry and for donations to humanitarian organizations was made by Chairman C. C. Pettijohn, of the Committee on Humanitarian Relief Funds. This recommendation followed Mr. Pettijohn's report on the successful Hoover drive, whereby more than \$2,750,000 was raised by the industry, and the campaign for

funds to aid the American Committee for Relief in Ireland, in which \$50,000 has already been raised by the industry.

"Much has been said about the power of the screen," said Mr. Pettijohn. "It unquestionably exists, but is an 'unharnessed Niagara.'" Why can we not harness this powerful force once and for all and keep it going in the right direction? The following suggestion and recommendations are offered:

"Set aside one day each year to be known as 'Motion Picture Day.' Let every producer and distributor upon this day furnish free of charge all motion picture films used by exhibitors in the United States. Let each exhibitor turn over to a central committee such percentage of his gross receipts as may be agreed fair and just. Let this central committee be composed of ten exhibitors and ten members from other branches of the trade, including producers, distributors, supply men, actors, directors, etc. Then select the twenty-first man, who shall be one of the biggest citizens in America and who shall be chairman of this joint committee.

Purposes of Fund

"On this day let us create a fund or a 'war chest' of two or three millions of dollars to be used for the following purposes:

"First—The legitimate defense of the industry.

"Second—This central committee may be applied to any organization desiring the co-operation of the motion picture industry in public efforts, such as drives for the various well known relief organizations, the care of mothers and children at childbirth, the care and comfort of crippled and maimed soldiers of the late war, etc.

"We can create in one day a tremendous force for good that will forever sicken into shame the bigoted meddlers who are daily harassing us.

"Let the industry stand alone and on its own feet in this great work, without co-operation from any outside source whatsoever. This will stop all drives and solicitation of funds in theatres throughout the country, and the theatre-going public, which is now tired of being solicited in theatres, will not be molested when they attend performances and will not remain away in fear of being harassed by solicitation for funds. The increase in attendance will more than offset the fund created. It will also eliminate the 'overhead' of these collections and waste involved in putting over separate drives and the industry itself will be credited with its own accomplishment."

Gabriel L. Hess, chairman of the Censorship Committee, reported that censorship legislation had been introduced in thirty-seven states, nearly 100 measures in all, that in thirty-three states such legislation was defeated, that in two, New York and Massachusetts, censorship laws were passed and that in Illinois and Florida measures are still pending.

"Opposition to censorship legislation this year has been more difficult than heretofore," said Mr. Hess, "not because of any greater public demand for this class of legislation, but because the proponents of censorship have been better organized and more aggressive than in former years."

Public Joins

Mr. Hess said that while the activities of censorship proponents had increased there was a keener appreciation by the public generally to the menace of censorship and that this fact had been particularly evidenced by the hearty co-operation with the industry, which has been extended by women's organizations in many communities—organizations such as the Indiana Indorsers of Photoplays and various Parent-Teacher associations and Congress of Mothers.

"The American public," he continued, "normally clean-minded and discriminating in its choice of wholesome amusement, is daily refuting the arguments of censorship proponents that any necessity exists for legalized screen control. This is clearly evidenced by the steady increase in attendance at motion pictures throughout the United States—a daily attendance conservatively estimated at 20,000,000 persons."

Mr. Hess urged that no support be given by the industry to the suggestions for federal censorship.

"The argument has been advanced," he said, "that federal censorship would afford a relief from the handicaps imposed upon the industry by state regulation of the screen. Such a belief is absurd. National control of banking institutions, railways, insurance, food and drugs has not induced the states to abolish their own regulatory commissions and boards, nor will they so long as the principle of state rights is maintained and fat jobs are provided for politicians."

Mr. Hess called attention to the fact that the industry itself through a rigid observance of the production standards adopted by the National Association has the means within its hands to overcome and break down all agitation for legalized censorship, and that the producers, by living up to these standards, will be eventually relieved of the burdensome duty of defending itself each year against the

Elliott Describes Collection of Data to Combat Censors and Sunday Closing

Active Membership Totals 193 Companies and Individuals

small organized groups that have been so active in advocating screen control.

In a detailed report of the anti-censorship campaigns in the various states, Mr. Hess praised the activities of the local organizations of exhibitors, exchange men and others who figured prominently in successfully opposing hostile legislation.

Activities of the Year

The activities of the association during the year were reviewed by Frederick H. Elliott, executive secretary, in his annual report. He characterized it as the most successful since the inception of the association in June, 1916, and commented favorably upon the fact that more active spirit of co-operation has been shown by the members than ever before, as well as a greater unity of action in all matters concerning the various branches of the industry. The membership of the association, he said, has been strengthened by the affiliation of new companies and a total of 1913 companies and individuals now constitutes the active membership of the association.

Mr. Elliott highly commended the industry's publications for the active support they have given the association during the year, particularly for their valuable aid in arousing the industry to the menace of censorship and blue law legislation and in editorially urging a unity of action by all branches of the industry in combatting such hostile measures throughout the country.

Several important recommendations were made by Mr. Elliott. One was that a permanent committee be created to be known as the committee of public relations to foster closer and more harmonious co-operation between the industry and the many social, civic and educational women's organizations in the various states.

"The increasing power and influence of these organizations in the settlement of problems affecting the industry has been manifested during the year," said Mr. Elliott. "In Indiana, the Indorsers of Photoplays played an important part in the defeat of censorship. In several other states the Parent-Teacher associations have rendered valuable aid to the industry in opposing restrictive screen regulation. In Washington recently the national organization of the Parent-Teacher Association and Mothers' Congress was addressed by President Brady, with the result that a resolution was adopted approving closer relations between the women's organizations and the motion picture industry.

"One of the most important phases of the association's recent activities was the gathering and collecting of official rec-

ords from the various states showing the personnel of legislatures, congressional representatives, primary and election dates and other similar data. The record of each legislator on censorship and blue law measures is being carefully compiled. A questionnaire will be sent to Congressional and legislative candidates in the future, seeking an expression of their views on censorship and Sunday closing so that the industry may in advance of election know any candidate's attitudes and will be in a position to take steps accordingly. Need for this character of information is greater than ever before."

Among the most important achievements of the association referred to by Mr. Elliott were the successfully conducted Hoover drive and the adoption of the production standards to insure a clean and wholesome screen. He referred also to the tremendous growth of the non-theatrical picture business and the installation of projection machines in thousands of churches, schools, Y. M. C. A.'s and other non-theatrical places of assemblage.

The Americanization work of the association was commented upon and it was announced that a report of the Americanization Committee would be filed shortly with the Joint Educational Committee of Congress.

Blue Laws

In his annual report as chairman of the Legislative Committee, Mr. Pettijohn called attention to the vigorous efforts that have been made during the year by blue law advocates to close picture theatres on Sunday, some of which have been successful in small communities.

"Notwithstanding the widespread publicity which has been given to the attempt to enact blue laws throughout the country," said Mr. Pettijohn, "very little substantial progress has been made by the advocates of Sunday closing, according to the records which have been compiled by our state committees. In almost every instance, where Sunday closing legislation was introduced there was no strong public sentiment behind the measures. In practically every instance they were sponsored by professional reformers, whose main support—newspaper publicity—has been gradually withdrawn due to the widespread condemnation of this Puritanical crusade."

He referred to the recent test case of Sunday blue law enforcement in South Dakota, which was decided by the Supreme Court in favor of the motion picture interests, and said that the result of this test case will have an important bearing on Sunday exhibition throughout the

country, as it will strengthen the morale of those in other states who are opposing the efforts of professional reformers to impose autocratic and un-American blue laws upon the American public.

Chairman Pettijohn recommended the organization of F. I. L. M. clubs and branch managers' associations upon a uniform basis as working field organizations with the appointment of local committees to co-operate with the Legislative Committee of the National Association in handling legislative work in their respective territories.

Laboratory Division

Major Tom Evans, chairman of the Laboratory Section, in his annual report referred to the labor dispute of last year which was amicably settled in September by the adoption of a new wage scale for laboratory employees; also to a series of conferences which have been held with the fire department officials of New York in an effort to modify several of the provisions in a new ordinance governing the handling and storage of film.

On the subject of tariff, Chairman Evans said that the Laboratory Section is practically unanimous in its opposition to the proposed tariff on raw stock and that the adoption of any such tariff would result in a tremendous hardship to laboratory men.

Transportation Committee

Chairman P. H. Stilson of the Transportation Committee reported a most active year. One of the activities was the series of conferences with the Bureau of Explosives as a result of which shipping case specifications were adopted along lines which will result in greater safety both to films and to employees. Another committee activity was the securing of a new classification for scrap film.

Mr. Stilson reported that active negotiations are under way to secure the shipment of film by parcel post to foreign countries, and that, with Jack S. Connolly, Washington representative, negotiations are under way towards securing an increase of parcel post weight limit to 100 pounds in all zones and a maximum of \$500 liability. It was at Mr. Connolly's suggestion that this matter was taken up with the postal authorities in Washington.

Film Theft Committee

The Film Theft Committee, H. Minot Pitman, chairman, reported that thirteen arrests for film theft had been made since June, 1920, and that a fourteenth man had been indicted in Cleveland, although his arrest is not yet accomplished.

(Continued on page 694)



OFFICERS AND DIRECTORS OF THE NATIONAL ASSOCIATION OF THE

1—William A. Brady, president. 2—Samuel Goldwyn. 3—Adolph Zukor. 4—Paul H. Cromelin. 5—E. M. Porter. 6—R. H. Cochrane, vice-presidents. 7—J. E. Brulatour, treasurer. 8—Richard A. Rowland, assistant treasurer. Directors of Producers' Division: 9—William Fox. 10—D. W. Griffith. 11—Morris Kohn. 12—Carl Laemmle. 13—Oscar A. Price. 14—Joseph M. Schenck. 15—Lewis J. Selznick. 16—G. B. Van Cleave.



MOTION PICTURE INDUSTRY ELECTED JUNE 6 FOR THE ENSUING YEAR

Directors of Distributors' Division: A—Hiram Abrams. B—W. E. Atkinson. C—Charles R. Rogers. D—E. W. Hammons. E—Gabriel L. Hess. F—Al Lichtman. G—C. C. Pettijohn. H—Saul E. Rogers. I—J. D. Williams. Directors of General Division: J—John C. Flinn. K—Paul Gulick. L—Fred N. Rothenberg. M—P. H. Stilson. N—Thomas G. Wiley. O—Julian M. Solomon. Directors of Supply and Equipment Division: P—Harry N. Allen. Q—Willard B. Cook. R—B. J. Knoppelman.

Minneapolis "All Set" for Convention; Royal Entertainment Planned for Women

MINNEAPOLIS is "all set" to hold the biggest convention in the history of the industry, that of the Motion Picture Theatre Owners of America. The exhibitors will convene at the West Hotel on Monday morning, June 27, and will continue in session until late Wednesday night.

Reports from every nook and corner in the country indicate that there will be at Minneapolis the largest attended convention in the annals of organized exhibitors. Government officials, United States senators and congressmen and governors of several states have promised to attend.

For the men who will be at the meeting it will be practically all business. So many problems confront the organized exhibitors that they have to a man declared their intention of foregoing pleasure in order that the convention sessions may be devoted to constructive planning and the solution of the grave problems that are now affecting the industry.

To Entertain Wives

In the meantime, while the men are attended the sessions the Minneapolis members of the M. P. T. O. A. are planning to give the exhibitors' wives never-to-be-forgotten entertainment. A program has been arranged which includes several au-

to tours of the city and lakes in that part of the country, boat rides around the lakes and theatre parties.

Civic organizations of Minneapolis are co-operating with the exhibitors of the city to make the stay of the theatre owners in the Minnesota city a most enjoyable one.

This big convention will be living, conclusive proof that organization is the only perfect protection of the business investment of the exhibitors of the nation.

All requests for reservations in Minneapolis should be addressed to the M. P. T. O. A., 1482 Broadway, New York City. Arrangements are being completed for a fare and a half for the round trip.

Another Brief Protests Duty on Raw Film Stock

A 30 per cent. duty on raw film stock, as proposed, would not provide any revenue for the government, but, on the contrary, would result practically in prohibiting imports, would create an absolute monopoly in favor of the Eastman Kodak Company and would be against the best interests of the industry, according to a brief filed with Representative George M. Young, of North Dakota, a member of

the Ways and Means Committee, this week by Major Tom Evans, on behalf of the Evans Film Manufacturing Company and a number of other film laboratories.

The brief goes extensively into the conditions which it is believed would result from the imposition of a 30 per cent. duty, and points out that the raw stock serves no useful or commercial purpose, other than as a base for the making of motion pictures.

Signatories to the brief are the Biograph Company of America, Craftsmen Film Laboratories, Inc.; Nicholas Kessel Laboratories, Evans Film Manufacturing Company, Republic Laboratories, Inc.; Claremont Laboratories, Eclipse Laboratories, Film Developing Company, Cromlow Laboratories, Dobbs Laboratories, Tremont Laboratories and National Laboratories.

N. A. M. P. I. Meeting

(Continued from page 691)

Chairman Jules E. Brulatour of the Fire Prevention Regulations and Insurance Committee reported that twenty-five one and two story film buildings have been completed and occupied in various cities and that many others were under construction, thus greatly insuring the safety of exchange employes and lowering overhead expenses. He said that the inspection of exchanges throughout the country indicates a great general improvement in the housing of exchanges and the installation of additional fire equipment.

Washington Bureau

Jack S. Connolly, Washington representative of the National Association, also made a report reciting the activities of the Washington bureau during the year.

An interesting report was submitted by Chairman James R. Quirk of the Vigilance Committee. He said that his committee has quietly investigated nearly 100 concerns who have offered motion picture stock to the public, and that with three or four exceptions in the business, that in some cases, the good intentions of the men who promoted the companies, could not be questioned, but that in others the methods of the promoters were questionable. Chairman Quirk said that the attention of the public has been called during the year to the dangers of this sort of investment, with the result that during the past six months very few new producing companies have endeavored to sell stock.

Publicity the Weapon

"We find that publicity is the greatest weapon against these parasites," said Mr. Quirk, "for, as a rule, they keep within the law, especially in states which do not protect the pocketbooks of citizens with drastic blue-sky laws."

In conclusion, he said that many New York banks applied to the Vigilance Committee for information regarding new motion picture ventures.

Come to Minneapolis, Says Cohen

EVERY independent exhibitor in the country will be welcome to participate in the deliberations of the national convention at Minneapolis, Monday, Tuesday and Wednesday, June 27, 28 and 29," announces Sydney S. Cohen, president of the M. P. T. O. A.

"Exhibitors from every state in the union will hold a three days' session which should solve the big problems which now confront the industry. If your business is bad you cannot miss this chance to find out the reason. If you have built up your business by using the product of certain producers only to find that these producers are your competitors, you cannot afford to stay away.

"If you find anti-picture propaganda being circulated through the news mediums of your town or city by advocates of the Blue Laws, you will find gathered at the convention a resolute and independent set of men who will put their shoulders to the wheel to help you.

"If through lack of information or other reasons you have paid too high a price for pictures, Minneapolis is the place to come and get in touch with the most successful exhibitors of the country, who will be there.

"If you are thinking of selling your theatre, do not under any circumstances do it until you have come to Minneapolis. There are thousands of independent theatre owners who do not intend to be coerced or bought out by the interests. Unless you have enough money to retire and can afford to take a chance with your investments, don't stay away.

"MINNEAPOLIS IS THE PLACE. JUNE 27, 28 AND 29 IS THE TIME.

"If you make your decision with the great bulk of independent theatre owners that trustification of the great industry of which you are a part must never be, then it will not be. Trustification of the industry by a financial group intent on controlling the screen, spells ruin to us all. It has been tried before, but never with such well laid plans. If your independence is worth having, it is worth fighting for. The concerted power of the independent theatre owners of America is the only force that can and will protect your investment.

"Come to Minneapolis. Arrange through your state secretaries for reduced rates."

Ernest Shipman Negotiates Contracts for Series of International Pictures

ERNEST SHIPMAN has returned from one of the briefest and most satisfactory trips abroad that has occurred in motion picture history. As a result of this trip, contracts have been definitely negotiated for the making of a series of international productions covering a period of five years. The contract is between the Ultra Film Company, controlling the product Nova, Bernini, Italia and other producing units, and Ernest Shipman and his associates. The terms of the contract specify the sending to Italy of such directors, technical staff, cameramen and artists as are essential in connection with the making of each individual production.

Stories from authors having an international reputation will be contracted for as the leading vehicles. Two negatives will be made upon each subject, one to be treated in its continuity, direction and interpretation from the American standpoint, with a view to the observance of the demands of the Anglo-American public and with a deference to censor board regulations in all countries of the English speaking world.

A Foreign Negative

The foreign negative will be known as the Latin negative and the Ultra Company, with its Italian directors working side by side with American directors, will make such departures in the telling of their story as will best please the Latin and other foreign publics throughout the rest of the world.

Dr. Francesco Stame, president and guiding spirit of the Ultra Film Company and its affiliations, is a multi-millionaire and a man of foremost business standing in Rome. He is the sole owner of the only asbestos mines in Europe, his estate is valued at many millions and he is one of the most prominent notaries in the Roman capitol.

Dr. Stame has been applying business methods to his producing units during the past few years and has shown a considerable profit from each studio. So

sure is he of the successful outcome of this undertaking that he has personally guaranteed all contrasts which have been duly recorded with the government and copies certified before the British and American Embassies.

All Italy is agog over this undertaking. For the past eighteen months Dr. Stame has invited the best effort of Germany, France, England and America for co-operative methods, desiring to supplement Italian art and artistic production with the full tide of dramatic possibilities and technical perfection. A result of this study has decided in favor of American methods and American artistry.

Consequently, it is estimated that probably 500 film personages of prominence will be sojourning in Italy for various periods of time. Great care will be manifested in the selection of the stories, the directors, the technical staff and the artists, and Mr. Shipman's associates, who number over a score, will give him the benefit of a round-table conference on every important move. The first company will sail in August, ready to commence operations on September 1.

The studios under control of the Ultra Film Company are all of recent structure and are most modern in every particular. Indoor tanks as large as the tank in the Hippodrome and artificial outdoor lakes large enough to sail vessels upon are a part of the equipment. A combination of Italian, French, German and American lighting methods are being employed with a view to diversified results.

The new million lire studio of the Nova-Bernini companies is composed of ground floor, glass structures of tremendous area, capable of housing from five to eight producing units at one time. To the north, east and west large glass sliding doors give egress to the adjoining grounds. These doors are wide enough for six automobiles abreast to enter. Everything is on this same scale of magnitude.

Speaking of his trip Mr. Shipman

says: "No country in the world surpasses the artists of Italy in studio work, costuming, handling of mobs and all the artistic technicalities that appertain to production." It is the intention of Mr. Shipman and his associates to utilize all this art as being merely incidental to the story and before it to set the drama that entertains.

"The spirit of the contract is one that should be most encouraging to the entire industry. It is a spirit of co-operation. Italy desires to purchase from us our most artistic productions and in turn to sell us such of its output as will meet with our requirements.

Real Reciprocity

"Italy desires the best America can offer in stories, directors, continuity writers and artists, and having paid our price for these ingredients of the drama it has hope, in turn, to sell to America a reasonable portion of its product. Nothing could be more fair. The Italian government and the banks of Italy are very eager to give such co-operation to this movement as, in their estimation, will place Italy where she stood during pre-war times.

"The climate of Italy gives us everything that California gave us—plus. The plus is a tremendous asset. No country is so pregnant with ancient and modern scenery, settings, types of people and backgrounds for vivid and picturesque drama. From the Island of Sicily in the extreme south to Lombardy in the north there is as much variety to be procured for a small amount of travel as can be found in almost any other five countries of the world.

"The Italian temperament is extremely artistic. It has lived, breathed and forgotten more art in the past centuries than the modern countries can conceive, and the careful weaving of this artistry into the modern drama of the day will spell a triumph which can only be accomplished by wedding American commerce and progress to Italian art."



ITALIAN STUDIOS WHICH WILL PRODUCE FOR ERNEST SHIPMAN AND ASSOCIATES

The structure on the left is the Nova studio before it was completed. On the right is the Bernini Film Company's studio. In the center is an interior "shot" of the latter. Both companies belong to the "Ultra" combine

Goldwyn's 1920 Business Amounted to \$7,891,000

A statement of operations for the year ending December 31, 1920, has been issued in pamphlet form by Samuel Goldwyn, president of the Goldwyn Pictures Corporation. The business for the year amounted to \$7,891,000. Large sums were used to acquire subsidiary corporations, consisting of an English distributing company which, since its formation on June 1, 1920, up to April 1, 1921, has written gross bookings to the amount of \$1,222,095. It has been able to book all pictures for playing since May 1, despite the congested English market.

The Goldwyn theatre holdings at the beginning of the year consisted of sixteen operating theatres. The following have been added to the circuit: Merrill Auditorium, Forest Park, Commercial, Portage Park and West Englewood. The Merrill is in Milwaukee, the Auditorium in Dayton and the rest are in Chicago. Since January, 1921, there have also been opened the Palace at Peoria, Capitol at Cincinnati and Roosevelt at Chicago. The Bishop-Cass circuit has also been added.

The statement of condition shows cur-

rent assets of \$5,810,725.74 and fixed assets of \$4,273,987.03. Total tangible assets, deferred charges and good will together total \$12,923,633.09. Liabilities total \$2,630,330.38. The gross profit was \$3,597,072.26 and the net profit was \$459,415.26.

Sunday Closing Is Urged in District of Columbia

The Sunday closing of picture houses, theatres and other places of amusement in the District of Columbia is provided for in a bill which has been introduced in the Senate by Senator Myers of Montana. It provides that such places shall be closed between the hours of midnight Saturday and midnight Sunday, and provides fines of from \$10 to \$500 for each violation.

In addition to closing the theatres, all stores, shops, factories and other places of business also would be closed, but certain exemptions are provided in the case of certain industries whose operation is considered necessary to the welfare of the community. Included in these exemptions are sight-seeing cars, and it is probable that if hearings are held on the measure, the exhibitors will ask why sight-seeing automobiles are considered less of a recreation and more of a necessity than moving pictures. While the bill closes the theatres, it does provide that

sacred concerts for which an admission fee is charged are not prohibited.

Section 5 of the bill provides that its provisions shall not apply to any person who belongs to or affiliates with any religious denomination or sect that observes or advocates observing some other day of the week than Sunday as a day of rest and abstention from secular avocations, if such person does, in fact, so observe regularly some other day of the week than Sunday.

Expect Rapid Progress on Florida Movie City

Indications point to work being speedily begun on the movie city to be erected by the Florida West Coast Studios on the Memorial Highway near Tampa. The architect who is drawing the plans has been notified to push his work and already has a perspective of the studios and surroundings about completed. H. A. Kelly, the chief Tampa promoter, is in New York conferring with others interested in his plans and will return to Tampa in a few days. Work will be started on the studios soon after his return.

Mr. Kelly, it is understood, has been getting together a large number of professional people, about 1,000 of whom will be employed when the studios are working full blast. The Tampa Board of Trade recently indorsed the project.

Robertson-Cole Forms New Company

Announcement is made by Robertson-Cole Company of the formation of the R-C Pictures Corporation, with capitalization of \$4,000,000, with the object of acquiring the business of Robertson-Cole Company, Division of Films, together with all interests in the Robertson-Cole Distributing Corporation, Robertson-Cole Realty Corporation and Robertson-Cole Studios, Inc.

R. S. Cole will be president of the new corporation, with a strong board of directors, and the plans of the new organization include the strengthening of all the various departments.

R-C Pictures Corporation will begin its production activities at its Hollywood plant, considered one of the most complete in existence, not later than July 1. Production activities will include the making of a series of features starring Pauline Frederick and Sessue Hayakawa, and a "Directors' Series" of super-productions to be made under the direction of William Christy Cabanne, L. J. Gasnier and other directors equally well known. New stars are to be added to the organization's present list, and a production schedule with a minimum of twenty-six pictures a year will be established, to be released to exhibitors through the new organization.

Fox Corporation to Hold Seventh Annual Convention During the Week of June 27

FOX FILM CORPORATION is making arrangements for the holding of its seventh annual convention in New York City during the week of June 27.

William Fox, president, will preside, and Winfield R. Sheehan, general manager, now absent on a business trip in Europe, will be on hand to expedite the handling of the business details with which the gathering will be confronted. Herman Robbins, general sales manager, who recently returned from a flying trip through the West, during which he visited and inspected all the Fox branches, will have a prominent part in the convention, and Jack Leo, first vice-president, will assist in carrying out the prepared program.

The Hotel Commodore will be the scene of the convention, at which the entire personnel of Fox exchange managers in this country and Canada will be present—with several from Europe as well expected. The annual gathering, which has grown steadily each year with the expansion of Fox activities, is expected this year to be of unprecedented importance.

The business sessions of the convention are to be lightened by several social events, at which the visiting managers will be the guests of William Fox.

The convention will be attended by the heads of Fox Film Corporation, the executives of the different administrative departments and the following Fox exchange managers in the United States and Canada:

George Allison, W. C. Barnes, L. Burnstine, Diaz Callahan, Harry F. Campbell, George F. Dembow, Sam Dembow, Jr., L. M. Devaney, B. L. Dudenhefer, Clyde W. Eckhardt, B. E. Edwards, J. A. Cagnier, W. S. Jones, Joseph Kaliski, Rudolph Knoepfle, Paul E. Kriege, V. J. McCabe, George E. McKean, J. Melody,

Sidney Meyer; Fred Meyers, Guy F. Navarre, John F. Paine, C. E. Penrod, Charles Ramage, Clayton P. Sheehan, Howard J. Sheehan, Lester Sturm, J. J. Sullivan, F. L. Vaughan, Clyde A. Walker, M. J. Weisfeldt, Mr. Woottan and E. L. Tarbell.

Arizona People Praise Pickett's Kindly Deed

Eight hundred ex-service men now at the government public health hospital at Pastime Park, a rehabilitation centre of the war department three miles north of Tucson, Ariz., paid a touching tribute last week to First National pictures and Manager Pickett of the Rialto Theatre, Tucson, which is an Associated First National sub-franchise holder.

In their letter of thanks, which was published in the Tucson Citizen, the war heroes thanked the company and the manager for showing "Passion" and "Nomads of the North" at the institution before they were exhibited at the Rialto. The secretary of the local Chamber of Commerce likewise added his praise.

Three months ago Tucson citizens built a commodious picture theatre on the hospital grounds. There followed a concerted effort by civic organizations and fraternal bodies to provide steady recreation for the 800 men, most of whom are tubercular, either actively or incipiently, as a result of being gassed in France. Prompt co-operation came from every source, but none more quickly than that offered by Manager Pickett. He announced that his house would send every film to Pastime Park, to be shown to the soldiers on the day preceding its appearance on the Rialto screen.

Importers to Ask Free Entry Privileges for Films Intended for Sales Purposes

AMERICAN importers may ask the House Ways and Means Committee to write into the forthcoming tariff law a provision permitting the free entry under bond of films sent to the United States for sale to distributors, for a period of not more than six months in order that such films may be shown to distributors in the manner of samples.

Under the present Underwood tariff law, films of foreign production are admitted into the United States only upon the payment of duty. At the same time, cloak, suit and dress manufacturers are permitted to bring into the United States free of duty under bond foreign models of such commodities for the purpose of copying. At the conclusion of six months, if the models are sent back to the country of origin or to any other country foreign to the United States the bond is vacated; otherwise the duty is paid by the importer.

The film importers do not want so wide a provision necessarily. They could not hope to bring in a foreign film production and copy it and then send the original back to the country of origin. That would be defeating the intent of the law affording protection to the American motion picture industry, but it would not evade the intent of the law if the foreign producers were permitted to bring their films into the United States under bond for the sole purpose of exhibiting them, either in the bonded warehouses of the country, if accommodations are available, or in the projection rooms of the concerns to whom the foreign producers desire to sell their pictures.

Paragraph J, subsection 4, of section IV., of the tariff act of October 3, 1913, provides for the admission under similar conditions of the model articles of wearing apparel as aforementioned. To permit the free entry of the films, this paragraph could be amended by striking out the final proviso, "That no article shall be entitled to entry under this section that is intended for sale or which is imported for sale on approval," or by the addition of a new provision. The text of the paragraph is as follows:

"J. Subsection 4.—That machinery or other articles to be altered or repaired, molders' patterns for use in the manufacture of castings intended to be and actually exported within six months from the date of importation thereof, models of women's wearing apparel imported by manufacturers for use as models in their

own establishments, and not for sale, samples solely for use in taking orders for merchandise, articles intended solely for experimental purposes, and automobiles, motorcycles, bicycles, aeroplanes, airships, balloons, motor boats, racing shells, teams and saddle horses, and similar vehicles and craft brought temporarily into the United States by non-residents for touring purposes or for the purpose of taking in races or other specific contests, may be admitted without the payment of duty under bond for their exportation within six months from the date of importation and under such regulations and subject to such conditions as the Secretary of the Treasury may prescribe: provided, that no article shall be entitled to entry under this section that is intended for sale or which is imported for sale on approval."

Vario Films Secures Orders of Arrest for Beck and Garrett in \$25,000 Suit

ON orders of arrest issued by Justice John M. Tierney of the New York Supreme Court, Deputy Sheriff John P. Murphy took into custody Arthur F. Beck, head of the Arthur F. Beck Serial Productions, Inc., and is looking for Sidney Garrett, well known in English filmdom. Beck after being placed under arrest was taken to the sheriff's office, where he was subsequently released on bail.

The arrest is the outcome of a suit brought in the New York Supreme Court

by Vario Films, Inc., of 218 West Forty-second street, by their vice-president, George W. Newgass, in which they seek to recover \$25,000 from Garrett and Beck.

According to the complaint, Newgass says an agreement was made with Garrett by which they were to acquire the foreign rights for the production in motion picture form of the works of Louis Tracy, a well known English author, with whom Garrett had a contract, and that Beck as head of his company was brought into the matter to clinch the bargain, and that Beck assigned over to the Vario corporation all the proceeds to be derived from the exhibition of the picture play known as "Trailed by Three," which he said his concern had the exclusive ownership of. On the strength of these statements Newgass avers the Vario corporation advanced a loan to Garrett and Beck of \$25,000 to help meet the expenses to be incurred in producing in motion picture form the writings of Tracy, which loan was to be returned in instalments of \$5,000.

Charges False Statements

It is charged by Newgass that the statements of both men were false and made solely for the purpose of exacting from the Vario concern the \$25,000 they had loaned, and which loan Newgass says has not been returned, nor has the agreement made with both men been carried out. The orders of arrest were procured on the ground that Beck threatened to leave this jurisdiction and go out to Los Angeles, and Garrett being a foreigner, they should be arrested and give bail to insure their protecting the plaintiffs should they secure a verdict on the trial of the suit.

Connecticut Declines Censorship

Motion picture censorship has been defeated in Connecticut. This is the thirty-third state in the Union which has repudiated the efforts of the reformers to secure legalized screen control.

News of the defeat of censorship legislation in Connecticut was received by the National Association of the Motion Picture Industry in a message from W. E. Spragg, of the Olympia Theatre, New Haven, who was among those who led the opposition to the censorship measures.

Two bills had been introduced in the Connecticut Legislature, one by Senator Brown and the other by Senator Campbell. One measure provided for the appointment of a censor board which stipulated fees for the inspection of film; the other required that no motion picture could be shown in Connecticut unless it had been officially passed by the censor board of Pennsylvania or Maryland. Both bills were rejected by the Senate on Friday, June 3.

The exhibitors and exchangemen of Connecticut conducted an active campaign against these measures. In addition to Mr. Spragg, those who figured prominently in the defeat of the measure were Louis M. Sagal, of the Poli interests, and M. C. Hughes, representing the Exchange Managers' Association.

At a hearing before the judiciary committee of the legislature several weeks ago, Gabriel L. Hess, chairman of the association's censorship committee, and Frederick H. Elliott, executive secretary of the National Association, appeared in opposition to the measures, together with Messrs. Spragg, Sagal, Hughes and others affiliated with the industry in Connecticut.

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

THE question of censorship of the screen is so serious that it seems unbelievable that our industry should omit to do anything that is necessary to destroy it. Nothing with which we have to deal so vitally affects not only the freedom of our business but the actual operation of the business itself. With forty-eight types of censorship in the United States it would be impossible to produce pictures at a profit, and if it is not possible to produce pictures at a profit we, all of us, producers, distributors and exhibitors, are through.

The writer heard a very able business man within the last ten days give voice to the belief that censorship was a good idea, because it would help to end film theft. It was his opinion that the licensing and numbering of film productions would make it easy to trace a stolen copy of any picture, and that, therefore, censorship would work out to the benefit of everybody.

We admire this man for many things he has done and we respect him because we know he is honest, but he is so mistaken in this instance that we hope he will abandon his ideas for the benefit of all concerned. It may be true that film theft would be minimized in the manner suggested, but if we have to kill a horse

to cure a quarter-crack in one of his hoofs we display no real wisdom.

Anything that interferes with a get-together program to eliminate censorship should immediately stamp the individual as, knowingly or otherwise, an enemy of the business. We need the strongest kind of organizations in our business that will function 365 days every year in reaching the public and in crystallizing public sentiment against the preposterous and fundamental mistake of pre-publication censorship. The whole matter is against the very basic thing on which our republic was founded, and is the child of a reform state of mind which is the evil of our national life.

If we are to have censorship we had best take the Statue of Liberty in New

York harbor and stand it on its head, or else return it to France, where some measure of freedom exists.

In buying advertising space in which frankly to condemn those who are talking depression in our industry, F. B. Warren has done the live thing and the right thing. Mr. Warren says: "1921 is a great year for fighters and a bad year for fools." In so speaking he aligns himself with the President of the United States and with the progressive thought of the day. The only thing the matter with our business today is timidity. If this can be replaced by courage we all will profit, and a return to normal conditions of big profits and satisfying activities will quickly follow.

Clip and Paste

For Newspaper and Program Convenience



Hobart Bosworth, who will appear in one of the prominent roles of Maurice Tourneur's, "The Foolish Matrons," has now established his own independent producing organization. As Dr. Ian Frazer in the Tourneur picture, Bosworth will be seen as an eminent surgeon, a part far different from his usual screen characterizations, but with his own company he will return to the more virile type, his first production being a sea story of the sort for which he is so well remembered.

It is not generally known, but Max Linder built one of the finest photoplay palaces in Paris. It is called "Cine Max Linder," and is the rendezvous for all the French fashionables who go there to see the best productions.

Bebe Daniels is not the only screen star who has served time in a real jail, because Max Linder spent a couple of days in jail during the war, as punishment for smashing a general's car into a brick wall when he was piloting it as special duty—but now he laughs over it.

"Apollo Phoebus" is not the name of a new soft drink. It is the character William Russell, the Fox star, was selected to impersonate in the recent annual "Raisin Day" festival in Fresno, Cal. In the principal pageant "Big Bill" appeared as Apollo Phoebus, who, Grecian mythology states, typifies eternal youth and moral purity; being likewise God of Sunshine. Just that and nothing more.

Tyrone Power will vacation in Europe upon completion of the Fox picture he is now making under Charles J. Brabin's direction.

Vola Vale has been engaged by Fox to appear in a new William Russell picture.

Kid McCoy has turned comedian. The erstwhile gladiator of the squared circle will shortly be seen in a Fox picture now in the making, in which he supports Buck Jones and hands dull care a beautiful lacing.

Eileen Percy has been a Ziegfeld showgirl and a noted artist's model, and now she is cooking flapjacks for a living—in "Big Town Ideas," a Fox picture shortly to be released, which is described as a tale in which Cupid throws down his bow and arrow and takes up a knife and fork.

Charles Ray is planning to take an unusually long vacation this summer, according to reports from the West Coast. Between picture productions he expects to visit mountain spots in the neighborhood of Los Angeles, at times remaining away from his studios for as many as two days. Other spare moments will be devoted to his garden, to romps with Whiskers, his doggy pet; to his swimming pool, to horseback riding, and to study in preparation for forthcoming productions.

The scenes on the coaster are just one of the many novel features of Metro's "A Trip to Paradise." Among the other interesting phases of the story are scenes in "Paradise," Coney Island, the operating room of a modern hospital, the interior of a small photograph gallery and the tunnel of a scenic railway.

Making moving pictures while hurtling through the air at a high rate of speed has been successfully accomplished for the first time. When you see "A Trip to Paradise," Bert Lytell's next Metro picture, you will view the result of such an experiment.

An unusually imposing cast has been assembled to support Florence Reed in "The Black Panther's Cub." Norman Trevor, Earle Foxe, Tyrone Power, Henry Stephenson, William Roselle, Mile. Dazie and Paula Shay are some of the names that lend distinction to the production.

Ethel Grandin, former star in pictures, who has been absent from the screen for several years, is playing opposite Gareth Hughes in "The Hunch" at Metro.

Billie Rhodes, former National Film star, will play the leading feminine role in "The Stolen Umbrella," the second of the "Philo Gubb" comedies under direction of Webster Cullison.

Benjamin B. Hampton has begun the production of "Heart's Haven" at the Brunton studio.

Max Linder has engaged Vincent Brian, formerly title writer and "gag man" with Keystone and Charlie Chaplin, to inject a few peppery sayings into his new five-reel comedy, "Who Pays My Wife's Bills?" soon to show here.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).



The Man Tamer

(Gladys Walton—Universal—4,516 feet)

M. P. W.—Story of circus life is made more appealing by charm of Gladys Walton.

N.—Gladys Walton has another winner here. E. H.—Familiar material dressed up in an entertaining manner.

T. R.—This little tale of circus life has a neat little love story woven in it and is most enjoyable.

W.—Universal gives ingenue star a new role.

The Lure of Egypt

(Featured Cast—Pathe—6 reels)

M. P. W.—The locale, the good work of the cast, and the melodramatic elements of the story will add to the attractiveness of the story with the average audience.

N.—Picture is draggy and carries very little story interest.

E. H.—Is a romantic story of Egypt, directed by Howard Hickman.

T. R.—The ever-fascinating mystery of ancient Egypt and a pretty little love story are cleverly interwoven into a yarn that develops into an interesting series of adventures.

Two Weeks with Pay

(Bebe Daniels—Realart—4,136 feet)

M. P. W.—Bebe Daniels a laughable heroine in sparkling Realart comedy.

N.—Light in substance, but thoroughly pleasing.

E. H.—A sprightly little comedy with the vivacious Bebe Daniels in a dual role.

T. R.—Furnishes pretty Bebe Daniels with just the right sort of role for that vivacious little party.

W.—Will please and amuse an average audience.

The Heart Line

(Leah Baird—Pathe—6 reels)

M. P. W.—As it now stands, this photoplay does not measure up to the average standard of Pathe releases.

N.—Entertaining chiefly because of fake medium scenes.

E. H.—It is a strong attraction produced by the Leah Baird Productions Corporation.

T. R.—The picture, while entertaining, is rather difficult to follow and there is some unnecessary padding.

W.—Attractive theme and some new stuff in fair production.

Cold Steel

(Featured Cast—Robertson Cole—5,800 feet)

M. P. W.—Picture is sensational, showing much gunplay.

N.—Good acting in this ordinary western.

E. H.—Is a convincing rugged drama of the West.

W.—Revenge forms basis of some good action in R-C release.

Scrambled Wives

(Marguerite Clark—First National—6,460 feet)

M. P. W.—The story is light and amusing, but the picture's greatest asset is the star.

N.—Slender story makes just average starring vehicle.

E. H.—An excellent supporting cast, well written sub-titles and beautiful sets make of this A-1 entertainment.

T. R.—Congratulations are due Marguerite Clark on the success attained by this picture, in which she makes her first appearance under the First National banner.

White and Unmarried

(Thomas Meighan—Paramount—5 reels)

M. P. W.—As a "slice of life" it simply isn't; but as a light-hearted bit of romance, with a versatile second story man as the central figure, it's the goods.

N.—Fair entertainment in Meighan's latest.

E. H.—Should give excellent entertainment wherever shown, especially during the warm months.

T. R.—Offers fair entertainment. The plot isn't particularly convincing, its situations seem a bit artificial and made to order, but comedy-drama of this kind mustn't be taken too seriously.

A Wise Fool

(James Kirkwood—Paramount—6,768 feet)

M. P. W.—The action is not always smooth and a couple of sub-titles bridge great gaps, but the picture nevertheless holds the interest.

N.—Good direction makes this picture very human.

T. R.—Registers as an attraction of great dramatic strength and pleasing artistry.

W.—Good atmosphere may make up for fairly slow-moving story.

STILL IN THE LEAD! Nineteen Reviews in This Issue of Moving Picture World



"COURAGE," SAYS ALEC FRANCIS TO NAOMI CHILDERS

When she is confronted with a tough business problem in First National's next Sidney Franklin production, "Courage." And Naomi finds that her domestic life has its problems, too.

Transcontinental Trip Convinces Rogers Autumn Holds Great Prosperity for All

BACK from his trip across the continent for Robertson-Cole, Charles R. Rogers, general manager of distribution, has returned to his desk at 723 Seventh avenue and buckled down to the work of arranging a new selling policy, details of which will be announced later.

After interviewing scores of prominent exhibitors in all parts of the country, inspecting the Robertson-Cole studios in Hollywood and conferring with his lieutenants in the selling division, Mr. Rogers is convinced that the coming fall and winter hold great prosperity not only for Robertson-Cole but for the film business in general. Mr. Rogers is convinced from what he has learned at first hand, that the industry is on the high road to a big revival.

"Everywhere I went on my trip to the West Coast," Mr. Rogers said, "there was unmistakable evidence of improvement in conditions. This, mark you, is not confined to the film industry but to business in general. As a result I have nothing but the keenest optimism. Now is the time for hard and constructive work for the business revival will be upon us almost before we know it.

"It was my first visit to the Robertson-Cole studios, which are absolutely the biggest and best on the West Coast. We have everything there which is necessary to the production of high grade subjects. My talks with exhibitors who keep constantly in touch with the public's taste enabled me to determine just the sort of productions they want and we shall proceed with all possible speed to give it to them."

Mr. Rogers' trip was arranged chiefly for the purpose of "getting acquainted," as he expressed it. He stopped at Chicago and there met the special representatives and branch managers of the Middle West district. In Los Angeles he assembled the West Coast representatives and branch heads and discussed plans for the business drive now under way. Those who met him in Los Angeles were W. A. Mead, man-

ager, San Francisco office; A. R. Patten, branch manager, Los Angeles; Newt Levi, Pacific Coast representative; Jack Nelson, branch manager, Denver; L. Wingham, branch manager at Seattle. They were shown through the studio by H. R. Hough, studio manager, and J. Allen Boone, of the Robertson-Cole Company.

Mr. Rogers also stopped off at Omaha, Minneapolis and eastern offices on the return trip and met R-C representatives. The talks gave him much valuable information and enabled him to get thoroughly acquainted with the men under his command.

Brenon Attacks Beyfuss in Reply to Walden Suit

Declaring that the man in whom he reposed confidence is to blame for his plight, Herbert Brenon, producer, sets this up in his answer filed to the suit brought against him by E. Beverly Walden, to recover \$10,000, the value of certain promissory notes alleged to have been executed by Brenon to the Palisades Film Corporation, given in payment of services rendered by the latter to the Herbert Brenon Film Corporation when it was in financial straits.

Brenon says he had so much to attend to in placing his concern's product, that he left its affairs in the hands of Alexander Beyfuss, the secretary-treasurer. He says when Beyfuss placed the notes before him for signature he automatically signed them, thinking he was signing as president of the corporation, and that it was not until a suit on these identical notes was recently instituted in London that he discovered that Beyfuss had allowed him to sign them individually, thereby placing on him personal responsibility for their payment.

Brenon further charges that Walden is not acting in good faith, that he is only a figurehead, acting for the Palisade Film Corporation, which Brenon declares assigned the notes to Walden without any consideration.



ANOTHER GOLDWYN "STILL"

This company is succeeding in avoiding the common type of "stills." Here is another photo of Leatrice Joy

the option and cancelled the contract, but left the latter with a balance due for office rent and services of a stenographer and other employes, amounting to \$5,100, of which he finally got Vidor to pay \$2,619 on account, but has failed to get him to liquidate the remainder.

Incorporations for Week Reach Total of \$548,000

Motion picture companies incorporating in New York State during the past few days show capitalizations of comparatively low amounts, the largest being that of the Lythic Amusement Company, capitalized at \$200,000, and naming as directors for the first year, Lawrence N. Martin, P. J. Dobson and W. J. Eldredge, all residents of New York City. Other companies filing papers with the secretary of state during the past week include:

The Audrey Munson Producing Corporation, Rochester, \$100,000; Joseph A. Kirby, E. A. Westcott, Rochester, H. R. Northrup, Syracuse; Mayflower Amusement Corporation, \$100,000; David Slikoff, Isidor Simeonoff, New York; Philip Mandel, Brooklyn; East New York Producing Corporation, \$1,000; William Rolland, Pauline Hoffman, Bernard Young, New York; Northland Film Company, \$5,000; Albert Thompson, W. W. Hanabergh, Brooklyn, A. DeRoy Rockefeller, Ridgewood, N. J.; Art Plays, Inc., \$1,000; Harry Wolfe, Estelle Krengel, D. K. Shappiro, New York; Erie Basin Amusement Company, Brooklyn, \$50,000; Samuel Krauss, David Robbins, Frank Steinberg, New York; Playgoers Pictures, Inc., \$1,000; Harry Wolfe, D. K. Shappiro, Estelle Krengel, New York; G. & B. Amusement Co., \$15,000; Samuel Bergoffen, Joseph and Harry Goldstein, Brooklyn; F. & S. Amusement Co., \$15,000; Jacob Finestone, Abraham Fein, Morris Savitzky, New York; Chelsea Import & Export Co., \$10,000; Edward Newman, R. W. Kerbs, New York; Minnie Horowitz, Brooklyn; Longacre Holding Corporation, \$50,000; Max Richter, Guiseppe Previali, Abel Fanchi, New York.

Wants Recognition

"Queen of Sheba" is involved in an action brought by Alexander J. Gordin in the N. Y. Supreme Court against the Fox Film Corporation and Virginia Tracy, in which he seeks to have his right as author acknowledged by Fox, and until it is, to have Fox enjoined from further exploiting or showing the film.

L. C. Hutt Suffers Severe Injury Filming Story from Airplane 2,500 Feet in Air

L. C. HUTT, for five years a member of the photographic staff of the Pathe News, lost an index finger, and had his hand badly smashed, while making some aeroplane pictures near San Francisco on May 27.

Back of this bald statement is a story of fortitude, devotion to duty, and of physical strength that is a worthy tribute to the type of motion picture news cameraman of today.

Hutt's hand was hit by an aeroplane propeller, while he was signalling another plane, which was co-operating in his "special stunt." The accident occurred just as the final scene of the day was about to be "shot." At the time of the accident the machines were nearly 2,500 feet in the air. Badly stunned, and suffering great pain, Hutt hardly made an outcry, according to the pilot of his machine, but creeping back from the tail of the engine made his way with his heavy accoutrement, to the cockpit of the machine, and then fell unconscious from loss of blood, and pain.

After being rushed to a hospital, Hutt sent the following laconic wire to Emanuel Cohen, editor of the Pathe News, in which he forgot to tell of his accident until he had explained the success of his "story."

"Cinched first aviation story per my letter. Story is a knockout. Think one of the best ever made by myself. Sitting on top wing with camera, acrobat Jenkins performing stunts on

end of top wing, then crawling back to tail of fuselage, securing some very unique shots, accompany aeroplane getting me at same time photographing Jenkins.

"While standing on engine making last scene, endeavoring to signal other plane to come directly in front of our plane, I reached my arm out too far and my hand was struck by propeller, cutting off index finger, and shattering hand. Very badly hurt. Am in hospital. Doctor states will be laid up for six weeks."

Grainger Sues King Vidor Over Expenses of Office

Suit has been filed in the New York Supreme Court by Edmond C. Grainger to recover \$2,481 from King W. Vidor, Hollywood producer. Grainger alleges that he made an agreement with Vidor to be his representative in New York City and eastern territory at a salary of \$225 a week, and that Vidor agreed to meet all the cost of maintaining headquarters, and for such help as Grainger might require.

The contract, Grainger says, provided either side could cancel the contract on two weeks' notice. Owing to financial difficulties which Grainger says recently overtook Vidor, the latter took advantage of

Chicago and the Middle West

By PAUL HINZ



Emil Stern Says Better Productions Are Needed to Bring More Patrons to Movies

TOUCHING on the subject that is uppermost right now—the showman's bread and butter—Emil Stern, manager of the Lubliner & Trinz circuit, recently waded the usual alibis of hot weather and non-employment and stated frankly that the reason for the picture business being poor is fundamentally the lack of good productions.

"When we can get pictures like we used to before the directors and stars went money-mad—we'll get the public back," he said. "To my mind there is an apparent lack of co-operation between producers, directors and all performers that is ruinous to the success of any picture. A really excellent picture that has a universal appeal is getting so scarce that it is believed by many to be an impossibility—which is not true.

"Under present conditions it is foolish to talk of lowering admission prices. At the Senate we are charging 44 cents, and last week we presented—for this amount—a popular feature, one of the most elaborate musical acts ever staged here at a picture theatre, 'The Mikado' with a cast of sixteen and a famous xylophone artist, in addition to a splendid two-reel comedy and the usual news reel.

"A number of men who understand something of the expense of maintaining a theatre have asked me how we can afford to give a show like this for 44 cents. The quality of such an entertainment is easily up to the standard, and in many cases above the standard, of the shows playing in the 'legitimate' theatres down town for \$3.85. But before we

can get what our shows are really worth, the public must be sold on the value of motion picture entertainment—and to accomplish this a new and improved set of productions must be forthcoming."

Honor Guest at Dinner

Mary Miles Minter proved to be a captivating hostess at a dinner given in her honor by Harry Willard, Realart's Chicago manager, at the Drake, Saturday, May 28. Chicago was the young stars's first stop on her transcontinental, transatlantic trip, which will occupy all her time and thought during the summer months. Miss Minter's comprehensive chatter about her favorite philosophy, her next screen production and what she is going to do in Europe—which are, respectively, staying happy, a picture in which she won't be always doing someone a good turn, and riding gondolas—made two hours seem like two minutes to the tired press (to whom the dinner was tendered). Mrs. Charlotte Shelby and Miss Margaret Shelby, the star's mother and sister, were present and will accompany Miss Minter on her European trip.

Buys New Theatre Site

Pinkelman & Cory, who control a chain of four theatres in Quincy, Ill., have recently purchased another site in that town in Washington Square, on which they will start work shortly on a fine modern theatre, to seat 1,500.

"Better Pictures Society" Discusses Ways to Stimulate Interest in Films

A CERTAIN RICH MAN" was shown before one hundred women representing Chicago society and clubs at the Ziegfeld Theatre, Thursday, June 2. Hewlings Mumper, who with Benjamin Hampton produced this feature, was on his way to New York with the print, and by special invitation of an organization, temporarily known as the "Better Pictures Society," had arranged for the above-mentioned showing.

Just before running off the picture, Mr. Mumper gave a short talk on the fact that the day had arrived when censorship is a problem to be handled by the producer and the public, and suggested practical methods for co-operating. Explaining that the honest opinion of mothers was a far better criterion of pictures than the small-minded reformer or paid censor, he urged every one present to assist in promoting better pictures, by calling the attention of the manager of her local theatre to productions and scenes which she feels are objectionable.

The object of this organization, as outlined by Miss Helen Hamilton, chairman and producer herself of several pictures, is to stimulate interest in every superior production that is released and to assist in making such features succeed financially, so that more of that kind will be forthcoming. "A Certain Rich Man" was highly praised by those who saw the pre-showing, on the strength of its being a combination of drama and sermon, with the sermon cleverly disguised.

Following the exhibition at the Ziegfeld, a "Better Pictures" luncheon was given at the Blackstone. It is Miss Hamilton's expectations that similar events will take place regularly, as high class features are available.

Argus Proud of Staff

A trained expert heading every department of the Chicago offices of the Argus Enterprises is the boast of George Armstrong, who recently took over the local management. As his first assistant, John H. Reed, also from the retail department of the home office, has been appointed, and others who come with equally high recommendations are C. A. Hastings, as theatre specialist; Ed. Burch, as technical director; R. E. Watson, in charge of the artistic side of theatre-building, and David Levin, as head of the shipping room and stock room.

"Dream Street" in Chicago

"Dream Street" opened at the Studebaker, June 8, for an indefinite run. W. McMahill, who was in charge of the New York showing at the Town Hall Theatre, is directing the Chicago presentation. A few days before the opening, Harry Reichsbach "created" a City Beautiful League that was fathering the idea of changing the name of Michigan Avenue to "Dream Street" and getting an article on the front page of the Tribune to this effect.

Bill Passes Senate

The Spence censorship bill, which was introduced in Illinois Legislature March 16, was passed by the Senate June 1. Before becoming a law it will be brought up before the House and subsequently the Governor. The proposed bill would necessitate the submission of all motion picture films which are to be shown in the state to the Department of Registration and Education before public exhibition. This department is invested with full power to stamp for approval or disapproval and to grant certificates of registration for every subject about to be exhibited, as well as for all advertising matter.

Mourn Exhibitor's Death

Chicago exhibitors and exchange men were greatly shocked at the passing of one of their best fellows, Mr. Lindner, proprietor of the Janet Theatre, 617 West North Avenue, which occurred last week at Grant Hospital, following an operation for appendicitis. The funeral services, held on Decoration Day, revealed to some extent the depth of the many friendships he had formed here and was the occasion for many heartfelt offerings from those who had known him in business.

Tells of Old Times

Hobart Henley, who paid a one-day visit to Chicago, June 1, took time to engage in a few interesting reminiscences while visiting the Balaban & Katz offices. He spoke of the early film days when he as an actor helped to make up the plot and continuity for whatever he was to appear in each day on the early morning ride out to the studios. A noticeable difference, financially, from the present-day methods, which he, as a producer, uses to secure screen-stories. Mr. Henley returned to the New York studios the following day, where his staff is working on Fannie Hurst's "Star Dust."

Benefit for Actors

More than \$8,000 was raised for the benefit of stage and screen players in need of hospital attention and shelter at the special performance given at the Colonial Theatre, Sunday, May 29. Much of the credit for the success of the affair goes to Aaron J. Jones, director of the undertaking, and Ralph Kettings, who handled the publicity.

A Pollyanna Exhibitor

One of the Pollyanna exhibitors of New England is Miss Julia Smith, manager of the Congress Hall, Codman square and Waldorf Theatres, Boston. Film men report that she has the trained eye of an oldtime exhibitor in examining contracts, giving the documents one glance and then naming a price that is fair to all. She can hear more people in less time than any other exhibitor they know, say the film men, and she always radiates optimism.

Levy Promoted

Jack Levy has won a deserved promotion as general manager of Supreme Theatres, Inc., which takes in the Lyceum Hall and Woburn Theatres, Woburn, Mass., and the Supreme Theatre, Jamaica Plain. He started in the business sixteen years ago.

Blacksmith and Flaming Forge Prologue for Charles Ray Film

A blacksmith shop with bellows roaring, sparks flying and anvils ringing to the striking music of "The Viking Song," sung by a mixed quartette, gave Charlie Ray's "Scrap Iron," a swift prologue send-off at the Brooklyn Mark Strand where Managing Director Edward L. Hyman taxed his inventive powers to develop an absolutely new prologue idea for the First National attraction.

As a cue for those who wish to work up something along similar lines, it might be explained that the Brooklyn Mark Strand opened up this Charlie Ray prologue with a baritone leading off while standing at an anvil with

sledge poised. As the melody progressed the other three voices gradually welled into the harmony until the point of the chorus where all the four voices took up the refrain. Not unlike the anvil chorus number from "Il Trovatore," the "Viking Song" calls for realistic emphasis through use of anvils, and this effect was produced by the drummer with a bent iron and rod.

It will be noticed that the scene is furnished simply. There are two set trees, a back drop and a forge with a concealed electric fan. A horse collar and a couple of old wheels provide the atmosphere property.



HYMAN'S PROLOGUE FOR "SCRAP IRON"

Granada Theatre to Open August 1

J. A. Partington, manager of a chain of motion picture theatres in San Francisco, has booked "The Woman God Changed," the latest Cosmopolitan Production to be released by Paramount, for the opening of the Granada Theatre in San Francisco, the palatial house costing more than \$1,000,000. The theatre will open on or about August 1.

Business Woman Makes Film Debut

Mayme Krasne, voted Omaha's most popular business woman, has made her debut in the movies. She will be seen in a small part in Rex Ingram's Metro production, "The Conquering Power." Miss Krasne was the winner of the popularity contest conducted by the Omaha News, the Sun Theatre and Metro Pictures.

Pathe Review, Release No. 114, Presents Charles Dana Gibson

A sudden and widespread recrudescence of the "Gibson Girl" with her creator's full sanction and the authority of his presence on the scene is to the credit of Pathe Review in its current issue, No. 114. C. D. Gibson is seen in his studio being cinematographically interviewed for the screen magazine, with illustrations from his world-famous pen. This is the second subject in a series called, "Masters of American Art." The initial subject, presented E. Irving Couse, whose paintings deal with American Indian life. Mr. Couse's studio is shown to be a veritable museum of Indian pottery, fabrics and various relics.

The large circulation of C. D. Gibson's pen drawings, including magazine illustrations, probably

has made his name a household word. His gallery of American girls is celebrated as representing effectively every type of beauty this country has produced.

"Doug" Denies Persistent Rumor

Persistent rumor to the effect that Douglas Fairbanks intends to change the name of his film version of "The Three Musketeers" to "The Three Guardsmen" were denied by the star.

"There will be no occasion for Dumas to turn over in his grave, as has been indicated might happen when my new picture is released," said Fairbanks, "for I haven't the slightest intention of trying to improve upon that famous author's title."

Cosmopolitan Has Much Advertising

Cosmopolitan Productions has issued a broadside on "The Wild Goose" which has been sent to every exhibitor in the United States, which shows how the Hearst interests have all co-operated to advertise The Wild Goose.

On the first page is printed the box-office take of the pre-release run at the Rialto Theatre, New York. This is a departure for a producer that Cosmopolitan Productions intends to follow with all its pictures, because the officials of the company believe that exhibitors are entitled to that information.

On the inside pages are reproductions of the advertisements published in the New York American and New York Evening Journal during its pre-release showing in New York. The last page contains additional proof of the co-operation of the Hearst newspapers throughout the country with the exhibitors.

McAllister Is Added

Paul McAllister, who recently completed work in "Footlights," a Paramount production starring Miss Elsie Ferguson, has been added to the cast of "Peter Ibbetson," which is now being filmed at the Paramount Eastern Studio under the direction of George Fitzmaurice. In this picture, Mr. McAllister takes the part of Dr. Seraskier, a Hungarian scientist. For three weeks preceding the production he prepared for the role by growing a beard.

Edna Murphy and J. Walker to Star

William Fox announces the addition of two more stars to his constellation. They are Edna Murphy and Johnnie Walker. These young people were recently sent to California to be featured together in pic-

tures; but they have made such a success, it is said, in their first production "Live Wires"—just completed—that Mr. Fox has decided to co-star them.

W. G. Harding Sees "The Scarab Ring"

That the President of the United States can, for the moment, forget the League of Nations, rail rate reductions, peace resolutions and Cabinet meetings, and become just a "movie fan" was pretty well proved, it is stated, during President Harding's recent visit to New York City. On the way from Washington to New York, on board the "Mayflower," the Alice Joyce production, "The Scarab Ring," was projected for the Presidential party, which included, besides the President, Mrs. Harding, the Secretary of the Navy, and other notables.

Gale Henry Plays in "The Hunch"

Gale Henry, known throughout the film world for the successful comedies of which she was star and producer, will be seen in the supporting company that has been selected to appear in Gareth Hughes' first starring picture, "The Hunch," which George Baker is producing for S-L Pictures, to be released through Metro.

Ethel Grandin is playing the principal feminine role.

Retitled Films Have Big Success

According to the reports coming in from exhibitors and exchange-men, the American Film Company announces, that the great success of its reconstructed features on the state rights markets is due to the splendidly written subtitles.

Much care and time has been devoted to the retitling of these William Russell, Mary Miles Minter and Helen Holmes subjects.



PERHAPS THE LIEUTENANT CAN SOLVE THE MYSTERY
Police reserves are called in as things happen in "A Voice in the Dark," Frank Lloyd's Goldwyn picture

News of the West Coast

By A.H.GIEBLER



Meeting Difficulties

Clara Smith Hamon, acquitted of the murder of Jake Hamon of Oklahoma, and having recently entered the film producing industry, is having to overcome one obstacle after another in her effort to film the "warning" to other girls which will be based on the story of her life. After going from studio to studio without obtaining a place in which to work, she finally succeeded in renting space in a Hollywood plant. Six hundred feet of film have been shot, but local laboratories have refused to handle the film. Bearing only the name of the director, John Gorman, it was finally taken to a laboratory and developed, but owing to stress of work no prints were made. By the time 1,500 more feet of film was ready for developing, the laboratory officials discovered that the film was that starring Clara Hamon and refused to take any more of it.

Los Angeles producers and theatre owners previously had issued statements that they would refuse to handle films in which she appeared.

Returns from Europe

Jeanie MacPherson, scenario writer for Cecil B. De Mille, returned from a three months' trip to Europe this week. Miss MacPherson with her mother, Mrs. O'Neill, visited London, Paris and Germany and she says she is confident that no importations can take the place of the domestic dramas that the American public is so fond of, and that American films will stand the test of comparison with European production without the slightest danger. Plans for a new Cecil De Mille feature which Miss MacPherson will write are practically completed, and she will at once take up her work at the Lasky studio.

New Walsh Picture

Raoul A. Walsh, who is almost through assembling and titling his new picture, "Serenade," for Associated First National, is making preparations for the filming of his next picture, "Kindred of the Dust," by Peter B. Kyne. Miriam Cooper will play the leading feminine role, with Ralph Graves opposite, and the company will be taken to the northwestern states for many of the exterior scenes.

Back from Sweden

Andrew Gunnard, former New York and Los Angeles film promoter, who for the last six months has been in Norway, Sweden and Denmark getting scenics and engineering an international film exchange project there, has returned to his Los Angeles office at Brunton studios.

"Last Days of Pompeii"

George H. Kern, who has just about finished filming "The Unfoldment," financed by the Producers Pictures Corporation, of St. Louis, has made arrangements to film Bulwer Lytton's "Last Days of Pompeii"

immediately upon the completion of his first production. The Pompeian film will also be sponsored by the St. Louis firm, of which H. C. Shaper is president. It is planned to send a cameraman to Honolulu to photograph Hawaii's famous volcano, Kilauea, for scenes depicting the eruption of Vesuvius.

Miss Clarke Married

At noon last Saturday Betty Ross Clarke, film actress, became the bride of Lieutenant Arthur Collins, English aviator and head of the foreign exchange department of a local bank. The wedding took place at St. John's Episcopal Church, Riverside, in the presence of immediate relatives and friends. After a brief honeymoon the couple will return to make their home in Los Angeles.

Thalberg Returns

Irving Thalberg, general manager of Universal City, has returned from a four weeks' trip to New York. He found everything going on smoothly at the studio and a dozen directors at work on new productions.

Cinematographics

Sol Polito has just about completed the photographic work on the new Rockett-

Hodkinson production, "Handle with Care." Phil E. Rosen, former cameraman, directed the feature.

Karl Brown is incorporating a number of "trick" photographic stunts in the current Roscoe Arbuckle picture, "Should A Man Marry?" at the Lasky plant.

Fred Jackman, of the Mack Sennett camera staff, has gone to Pensacola, Fla., for special scenes in a new Sennett feature.

Joe August, cinematographer for William S. Hart, is enjoying a long vacation in Boulder, Col.

David Abel, who has just finished photographing "Rip Van Winkle," with Thomas Jefferson, had his home in Sierra Madre badly damaged by fire one day last week.

Dal Clawson is in San Francisco in the capacity of chief cameraman for the Quality Film Productions, Inc., which features Roy Stewart.

Theatre at Beach

An open-air theatre on the Santa Monica High School grounds was opened with Memorial Day exercises on May 30. Frederick Warde, star of the Mission Play that closed recently at San Gabriel, delivered the principal oration. The theatre is dedicated to the world war veterans and cost \$30,000. It will be used for a variety of entertainments, including dramatic and film productions.

Federated Film Exchanges Will Handle Big Features During the Coming Season

BIG features will be handled by the Federated Film Exchanges of America during the coming season, according to plans outlined at the Chicago convention, held at the Congress Hotel, June 3, 4, 5 and 7. These will consist of two series each of four productions, covering the period of one year. Well-known stars will be featured. Further announcements as to the names of the producing companies, the features and the stars will be made at the next convention in Minneapolis on June 27, 28 and 29, which will be held simultaneously with the national convention of the M. P. T. O. A.

This announcement is indicative of the growth and strength of the Federated, which was organized only a little over a year ago and which, so far, has confined all interests to the field of the short subject. The success of this first venture and the present healthy condition of finances has led to the promotion of further and bigger projects. The initial object of the Chicago convention was to hold a stockholders' meeting for the purpose of ratifying the increase of capitalization, which has more than doubled since the inception of Federated. This, however, merged into a directors' meeting and discussion of the above-mentioned plans.

Attending the convention were J. L. Friedman, Chicago, president; Sam V. Grand, Boston, treasurer; Samuel Bischoff, Boston, auditor; C. W. Demock, Boston; Robert North and Abe Warner, New York City; Harry L. Charnas and M. A. Liebensberger, Cleveland; Sam Warner, St. Louis; Al Kahn, Kansas City; J.

Eugene Pierce, New Orleans; W. J. Underwood, Dallas; A. Wunderlich, Minneapolis; M. H. Cohan, San Francisco; P. Oletsky, Baltimore; W. E. Green and George H. Wiley, general manager, New York City.

Annual Entertainment of Capitol Orchestra

One of the most imposing lists of entertainers ever assembled at a single performance has been mustered for the annual entertainment and ball to be given by the Capitol Theatre Grand Orchestra in the grand ballroom of the Hotel Astor on Saturday, June 11.

Under the direction of Leon Erroll, master of ceremonies, more than twenty artists representative of musical, theatrical and film circles will appear. In the composers' number such prominent musicians as Victor Herbert, Rudolph Friml, Sylvio Hein, Raymond Hubbell and Sigmund Romberg will participate. Among the artists and entertainers listed are Percy Grainger, Sascha Jacobsen, Tessa Kosta, James Barton, Dorothy Dickson, Gus Edwards, Carl Hyson, Marion Bent, Pat Rooney, Vincent Lopez and his Kings of Harmony, Vivian Martin, Bee Palmer, Eleanor Painter, Charles Purcell and John Charles Thomas.

S. L. Rothapel, under whose direction the Capitol Orchestra has grown to its present strength of eighty pieces, will lead the grand march. The program will begin at 11:30 and will be followed by a buffet supper, after which there will be dancing.



SOMETIMES PRINCE CHARMING BOBS UP AFTER MARRIAGE

And then there are complications galore, especially if the husband is a brute like this husband in Universal's "The Beautiful Gambler," who forces his wife to run a roulette wheel until a real man comes on the scene.

Warren Names Sales Organization and Resident Managers Go on Duty in Twenty Cities; Well Known Men

Announcement is made by the F. B. Warren Corporation of its nation-wide chain of sales offices or exchanges and the men selected to represent this important new motion picture distributing company in its relations with the nation's exhibitors.

Resident managers have been chosen for twenty offices. Fourteen of these representatives went on duty June 6, with the remaining six beginning June 13. Exhibitors will recognize in the roster of appointments many men who have been associated with Mr. Warren in motion pictures since his entry into the industry seven years ago.

The Warren Corporation branches and their managers are as follows: Atlanta, John C. Shannon; Boston, Alexander Weissman; Buffalo, Thomas W. Brady; Chicago, Sidney J. Goldman; Cincinnati, Irving Hanower; Cleveland, C. E. (Doc) Holah; Dallas, Doak Roberts; Denver, Irving P. Arnold; Detroit, J. J. Milstein; Kansas City, Benjamin Blotcky; Los Angeles, William H. Jenner; Minneapolis, Harry Graham; New Orleans, to be announced; New York, Marx S. Nathan; Oklahoma City, to be announced; Philadelphia, Edgar Moss; Pittsburgh, William Warner; San Francisco, William A. Crank; Seattle, Louis Amacher; Spokane, to be announced; St. Louis, C. D. Hill; Washington, Rudolph Berger.

The New Orleans, Oklahoma City and Spokane offices, whose managers are not announced by name, will be opened September 1, three days before the first production is released nationally by the new organization. It is the intention of the organization to have thirty exchanges in operation at the end of its first year, besides a Dominion-wide series of exchanges in Canada.

During the first week the managers of the Warren organization will complete the organization of their branch staffs, which will go on duty in August, and complete the company's negotiations for exchange leases in the branch cities.

An interesting point of the Warren announcement is that for the first time in the history of a big distributing organization three important field managers have been elected vice-presidents of the new company—Sidney J. Goldman, of Chicago; William H. Jenner, of Los Angeles, and Edgar Moss, of Philadelphia.

The home office staff of the F. B. Warren Corporation comprises: F. B. Warren, president; D. S. Perrin, vice-president in charge of sales; J. G. Rohlf, assistant treasurer; P. J.

Richrath, secretary and purchasing agent; Benj. C. Bubb, art manager; Celia Cashman, contract manager. New quarters are in the State Theatre Building, 1540 Broadway.

A. M. P. A. Stages Premiere of "Our Navy in Action"

Acting as impressarios, the members of the Associated Motion Picture Advertisers presented at the Harris Theatre last Sunday night the navy film, "Our Navy in Action," it being the premiere public showing. The film made and produced by the navy was completed at the direction of the Secretary of the Navy, whose purpose in bringing to the screen its interesting scenes is to keep the public thoroughly familiar with the advance and work of the country's sea service.

The A. M. P. A. handled the showing as a compliment to the navy and S. H. Harris, proprietor of the Sam H. Harris Theatre, generously contributed his playhouse. To add to the effectiveness of the exhibition S. L. Rothafel, of the Capitol Theatre, took charge of the art presentation, giving the whole entertainment his inimitable and effective touch. He spent the whole day at the theatre rehearsing the navy band and with a magic hand gave the stage and surroundings all of the fine Rothafel touch.

Dustin Farnum Is Now Wm. Fox Star

In keeping with the pretentious plans of Fox Film Corporation for next season—intended to be the most elaborate and active of any season in the history of that organization—Dustin Farnum has been added to the roster of Fox stars, and a program of high-class productions is now being arranged which will launch him in a way to establish him among the most prominent star offerings of the Fox output.

Dustin's return to the Fox corporation is in the nature of a homecoming, as "The Scarlet Pimpernel," "The Spy," "Durand of the Bad Lands" and "North of 53," in which he appeared during his previous service with Fox, were all notable successes.

There are few stars upon the screen today who can bring to a producer greater prestige and distinction than can Dustin

Farnum. His long experience in the films and his international reputation as a stage player of unusual talent, have made him famed all over the world. His acquisition is considered a real achievement.

Hardwick Excoriates Would-Be Film Censors

Scoring moving picture censorship in no uncertain terms, Governor-elect Thomas W. Hardwick, of Georgia, at a recent luncheon-meeting of film men in Atlanta, characterized as "cranks" those who believed in suppressing the freedom of film expression.

The luncheon was given by the Atlanta Film Exchange Managers' Association. A get-together meeting of this sort is held monthly and all members of the picture industry are invited.

Governor-elect Hardwick said he believed in the honesty of purpose of the picture industry, and the film men pledged their wholehearted support in keeping the films on the highest moral plane. Among those who spoke were John Ezell, on behalf of the film distributors, and Willard Patterson for the exhibitors.

More Richardson Handbooks

were sold in 1920 than any previous year.

The New York Public Library reports this book among is most used technical books.

There isn't a THEATRE MANAGER—there isn't a PROJECTIONIST but who can make himself a more valuable man by investing \$4.00 in this recognized authority.

It contains 700 pages of projection information, fully illustrated, and interestingly written.

Order today from your nearest MOVING PICTURE WORLD office.

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Selling the Picture to the Public

By EPES WINTHROP SARGENT



New York Evening World Takes Lead in New Booster for "Peck's Bad Boy"

IT comes pretty soft when you can get \$1,500 worth of the best sort of publicity for an outlay of \$18.39, doesn't it?

You can do it, or something much like it. All you need is a First National franchise, a live newspaper and a little nerve.

Given these three factors, you can get column upon column of free publicity and the word-of-mouth advertising that you can't possibly buy. The Evening World's reading notice rate is \$1.50 a line with the damning "adv" following, as required by law. At these rates the Broadway theatre got just about one thousand lines, including a three-column cut layout for the day after the party, but while the film was still running.

Fahey Got Busy

William P. Fahey, the resident manager of the Broadway, had the Jackie Coogan production of "Peck's Bad Boy." He knew that the Evening World was carrying a reprint of some of the best Peck stories on the magazine page. He knew, too, that the paper has a "Kiddie Klub" which does things, and is ready to do other things.

He offered the courtesies of the house to the club members. The paper accepted, and immediately began to boom the event. It could not play up the World's share without making a fuss about the Broadway, so the theatre was included. Jackie

Coogan himself was there and solemnly shook hands with all the members of the club who could reach him, and made a speech in front of the theatre, just one block from the busiest centre of New York.

You Can, Too

It is a simple matter to get the reprint of the Peck stories. The First National can arrange this for you, in all probability.

Get a live paper to run the stories about a week or two ahead. There are a number of the instalments.

About ten days before the opening, or simultaneously with the first announcement of the attraction, get the paper to come out with the invitation to its club members to visit a special matinee performance. Saturday morning will be the best time until the vacation season arrives, but presently you won't have to worry about the school dates.

Supply the Material

In making out your order for cuts, include a supply of mats of scene cuts. The paper will probably run a picture a day, if they can get the material.

If the paper has no club, then make your offer to readers of the paper within prescribed ages, say from eight to fourteen, but be liberal in judging ages.

For a good side angle, offer prizes for the best singing of the "Peck's Bad Boy"

song, which is a part of the First National exploitation. Have the song sung at each performance a week ahead, and if possible get the stores handling the song to put in a teacher.

Print the Chorus

Get the paper to print the chorus that the kiddies may learn it, and then give the same printed on throwaways. These will be preserved and will serve as home advertisements.

If at all possible, arrange for a parade, with a band. Turn out your own men or offer a decent prize for the best fife and drum or bugle corps in line, requiring previous registration, that you may know how many bands you can count upon.

If you feel that you cannot spare a free matinee, you can arrange a coupon ticket for the paper, giving the holder the benefit of a reduced rate, but you'll find that the free performance will be worth many times what it may cost you in possible lost admissions, and you'll get that money later on.

Wide Appeal

This is a drive on the kiddies, but you drive on the kiddies for the same reason that a political candidate kisses babies. They can't vote, but they influence those who can. In the same way if you send a thousand kids home to talk about your show and your house you'll more than make your money good.

Other films have been put over almost wholly on kid shows. Here is an attraction that seems made to order. Make use



"FRIENDS, KIDS AND FELLER CITIZENS," BEGINS JACKIE COOGAN AS HE SURVEYS THE HOWLING MOB

This is the way the New York Evening World helped put over this First National production on a second run at the Broadway Theatre, New York. William Patrick Fahey, hooked the World's "Kiddie Klub" to a demonstration that made thousands of people sit up and take notice, and he did it at no more cost than a special free performance. It brought him columns of good reading matter

Selling the Picture to the Public

of the idea, and get a crowd in front of your house like that in the cut. Just the fact that they are there will make business for you.



JACKIE HIMSELF

Between the special matinee and the plugger song, you don't need much else, but don't cut your advertising down. That will cut you off from any further hook-ups.



HERE'S YOUR FOURTH OF JULY STUNT ALL FIGURED OUT

Eddie Hyman used it at the Mark Strand, Brooklyn, using members of Grant Post, G. A. R., for the Memorial Day overture. As they played the national air the entire house rose and stood at attention, following the example of the veterans

Hyman's Novelties at the Mark Strand

Hyman will have both a prologue and an epilogue to his feature the week of June 12, but in reality they are more musical numbers which fit than prologue stuff in the usual acceptance of the term.



EDW. HYMAN

The overture is Smetana's "Bartered Bride" played without effects and this is followed by Gechl's "For You Alone" sung by a baritone in a garden setting, the stage in medium red and the singer in a lemon spot. To permit this set to be struck and another made, the following number, the Shadow song from "Dinorah" will be sung as a concert number from the orchestra stage.

The next is "The Stars Were Shining" from Puccini's "La Tosca." This follows the opera in costuming and setting, the latter a prison interior with a rough table and stool, a hooded lantern on the table. The singer is alternately in darkness and

lighted from a shaft through the window as he paces his cell singing of his memories as the death hour draws nigh. The lighting is in blue with sunlight through the window.

The Topical Review follows with the prologue next. The feature is "Not Guilty" a Sydney Franklin-First National production, which opens with the hero saving the girl from accident when her horse runs away. This motivates a woodland setting, with trees, lighted in red and amber; with the singers in riding dress. The selection will be d'Hardelet's "Because."

The picture closes in the orient, and the epilogue will follow the idea with an Egyptian scene with the pyramids in the background of a desert scene with ground rows of sand dunes. The singers will be in modern Egyptian dress. The stage will be lighted deep blue with dull red for the singers. The back drop will be punched with tiny holes and a lamp swinging will shine through these, giving the effect of a myriad of twinkling stars in the tropical sky.

This is followed by Harold Lloyd in "Now or Never" and this in turn by the organ postlude, Cui's "Orientale" from "Kaleidoscope."

Crowitz Coin Card Takes a New Tack

Eli M. Orowitz, the Philadelphia Paramounteer, dropped in on Gilbert Bernstein and asked how business was. Bernstein said was several kinds of rotten and he didn't believe that Chester, Pa., could avoid going to the deminition bowwows.

Orowitz suggested exploiting "Brewster's Millions," which was presently due at the

Grand, and Bernstein told him to go to it, in the same spirit that the nurse lets baby play with a bee in the hope it will get stung and find out something.

THIS IS A PART OF
BREWSTER'S MILLIONS



GET THE REST AT THE
GRAND

THUR., FRI. and SAT., MAY 26, 27, 28

THE NEW COIN CARD

Orowitz got out an adaptation of the coin card as shown here, and stuck bright Lincoln pennies into the slits. It didn't crowd the house to suffocation but it did bring in a paying business and it gave a push to the amusement idea that will help the Grand for some weeks. It was particularly good for matinee business, for the kids got the pennies and just had to come.

Another stunt was arranging to deposit the film in the safe deposit vaults and spreading the story that Brewster's millions were on deposit in the bank. The local paper fell for it and ran a couple of news stories that helped the hoax along.

Window hook-ups alone will not put over your shows for the next year. Vary your appeal. Use windows one week and a clever throwaway stunt the next, then work up the lobby, and get a street stunt, use a float, and come back to windows again. Windows are good, but they are not good if used exclusively.

Selling the Picture to the Public



THIS IS THE START OF WINDOW DISPLAYS IN OWENSBORO, KY.

A. E. Bamberger, who now manages the old Bleich theatres, has done little in the way of window displays, but this hook-up, made from cutouts from the 24-sheet, did so well that now other stores are asking Mr. Bamberger to come in

Broke Into Windows With This Display

The first window is always the hardest in a new town. Once the value of a hook-up is demonstrated, the rest is easy, but it is sometimes difficult to persuade a merchant to come in.

A. E. Bamberger, who runs the old Bleich houses in Owensboro, Ky., knows his way about, and he waited until he had the right material to shoot. The picture of Ray in his dress suit and the girl in her evening gown, made a good subject, so he sold the best clothing store on the display arranged from a 24-sheet, with the suggestion that Ray in "Nineteen and Phyllis" would show how to dress well on \$18 a week.

That interested a lot of people and the store hooked in with the suggestion that they could help you do it, and that interested a lot of people, and now Mr. Bamberger has only to ask to get about what he wants.

He Solved the Problem of Long, Narrow Lobby

John B. Carroll, of the Imperial Theatre, Charlotte, N. C., has a long, narrow lobby that does not lend itself to much decoration, but he wanted to put over "The Gilded Lily" because he had the Chautauqua to buck.

He made up a very attractive lobby using lilacs, lilies and Spanish moss carrying the idea to the entrance (which does not show in the cut) and just outside.

The effect was a brightly lighted vista of flowers and the heavy scene of the flowers added to the suggestion of the rich coloring against the grey moss. And he did it at a cost of only five dollars for flowers, offsetting the counter attraction.

He also tied up the local merchants, send-

ing out a sign writer to paint their windows, and the soda fountain mirrors.

There seems to be still some use for the chap who used to paint the bar mirrors.

Don't spend dollars getting trade and save dimes on cheap house help, who will drive your patrons away, never to return. It doesn't pay.



PUT HIS LOBBY DECORATIONS MOSTLY ON THE CEILING

John B. Carroll, of the Imperial, Charlotte, N. C., has a long, narrow lobby that does not lend itself to the average decoration. For "The Gilded Lily" he made a wonderful flash with Spanish moss, lilacs and lilies

Recent Goldwyn Play Has Hook-up Openings

Goldwyn's "Don't Neglect Your Wife" was titled to sell to store windows and hook up pages. It's as flexible as a rubber hose. A. H. West, of the Babcock Theatre, Billings, Mont., got a fine double truck with thirteen merchant hook-ins such as "Don't neglect your wife's footwear," "Don't neglect your wife or your lawn," "Don't neglect your wife. Buy her a vacuum cleaner" and similar suggestions.

It works the same way in the store windows, and has a powerful punch for flowers, candy, jewelry and the like.

And it is not much work to sell hook-ups these days. Merchants have found that they pay and are glad to get a chance to give an extra punch to their advertising.

And it sold three crowded days for the Babcock.

Window Fashion Show

Working the fashion show on a small scale, the Olympic Theatre, Nobelsville, Ind., announced a style show in the window of a local dry goods store on the Saturday of the showing.

This came the last day of the run, but it gave a talking point that used a local angle to get interest, and it started talk that helped the earlier days.

On Saturday the store gave showings at two, four and half past seven, and the sidewalks were jammed, but the police had been told and had given their permission, and the stunt brought big business to both house and store.

The window style show makes a splendid hook-up where for any reason it is not desirable to use the house, or where the showing is not to be large enough to be important.

Selling the Picture to the Public

Johnson Held a Community Picnic at "The Old Swimmin' Hole" and All Came

IF you are willing to break a hole in your Saturday business for the sake of making friends worth many times the best Saturday takings, try a picnic stunt. Herbert H. Johnson, of the Luna Theatre, Lafayette, Ind., tried it, and hereafter it is going to be an annual event with him.

Primarily it was devised to put over "The Old Swimmin' Hole." The Charles Ray picture was booked for early in the week, and Mr. Johnson advertised that he was going to hold a picnic at the old swimming hole on Saturday and that all who saw the show would receive an invitation.

Lafayette is on the Wabash, where the original swimmin' hole is supposed to be located, and Mr. Johnson scouted a field, well shaded, that he could rent. Coupons were given all who attended the First National feature, and word was passed that it would be a basket affair.

Got a Crowd

Hundreds turned out for the event, and more came than had been invited, for others caught the fever and Mr. Johnson was not nasty about tickets. If they looked all right they could come in anyway. The Rilcy Association and the Parents-Teachers association volunteered to help entertain the crowds, and Mr. Johnson had engaged a couple of fancy swimmers to give an exhibition.

There were ice cream cone stands and other concessions, and games and races and contests of various sorts, and the crowd did not go home until late, tired, but happy, and well convinced that the one big man in town was H. H. Johnson.

He is going to have one every year in future, and it will pay other small and medium sized town men to come in on the idea, but it would be well to be a little more strict about the tickets.

The concessions can be sold for enough to pay the ground rent and leave the money for small but good prizes in the athletic events,

being careful to avoid cash prizes. Some local man can be induced to run off the program of sports.

This can be made a community event of large proportions, and one of the strongest possible advertisements for the house. It's going to kill a day's business, but it is going to help the other 364 days, and if you're not hoggish that will be enough.

Used Large Painting

One of the best devices for putting over Charles Ray in "The Old Swimmin' Hole" seems to be a large painting of the stream.

W. Griffith Mitchell, of the Kalamazoo Majestic, sends in a photograph of the painting he used, which seems to be about eight feet wide, with two verses of the Riley poem neatly lettered in. The photograph will not reproduce, but it follows the general line. He reports that it sold the First National release largely.

The painting is beyond the reach of the man without a staff artist, but it might be possible to rent one from some larger house which has already used the idea, and it would pay to try and get one.

Donkey Scores Again

William Epstein, of the Strand, Laredo, Texas, used the jackass stunt for "Go and Get It" but he combined the two donkey ideas. The blanket was labeled to tell that he would not see "Go and Get It" because he was a jackass, and the bundle of alfalfa that dangled just out of reach of his nose, suspended from a pole fastened to the saddle was labeled "Go and Get It." This latter touch got even more laughs than the blanket. It's a pity this was not devised earlier in the life of "Go and Get It" though the Neilan production is not resting on the shelves yet, but seems to have plenty of kick left.

Candy Store Fell for "Forbidden Fruit" Line

Candy stores seem to be favorites with Harry Swift, the Albany Paramour. He has luck with them. In Utica he tied up display with fancy boxes and the line "This is not 'Forbidden Fruit' but the best candy in Utica." This was worked on the banner strip above the window and on one of the side cards.



THE CANDY KIDDING

On the other card was lettered "It is not 'Forbidden Fruit' to purchase her a box of this wonderful candy." Both cards wound up with the admonition to see "Forbidden Fruit" at the De Luxe Theatre on the proclaimed dates.

The hook-up lines are a bit strained, but they got over the signs, and this is the chief point, though a clever hook in will more than double the value of a window to both store and house.

Many Street Cutouts for "Peck's Bad Boy"

The Circle Theatre, Indianapolis, used numerous cutouts of "Peck's Bad Boy" when that First National hit the town, and these were placed in outside locations instead of in store windows.

The posters were mounted on profile stuff and then cut out and provided with bases, which were weighted down with sandbags. These were placed in front of store windows and other good locations. Two of them were about seven feet high and these got good stands at prominent street intersections.

Several local firms dealing in articles for children hooked in on the newspaper displays, and there was a big run on the Jackie Coogan dolls, one large firm giving an entire window, with one of the big cutouts for a centerpiece.

For window work they used 200 one-sheets, the same number of regular cards and twenty art cards done by the Circle staff, together with a large sign which was plainly lettered before being hoisted into position on one of the business buildings, after which a woman painter put on the decorative touches.



Dr. Lawrence J. Caswell, of the Crawford Memorial Church, New York, gave permission for this stand of half sheets on the announcement board of the church to call attention to his "Mother's Day" Sermon when "Over the Hill" was the theme of his discourse

Selling the Picture to the Public



IF YOU CAN'T FIND A SCULPTOR HERE'S THE WAY

Fred Walters, manager of the American, Bellingham, Wash., put a real sculptor in the window of the drug store; but if you can't find one stain any plaster cast the color of the clay you use, cover it with clay and let the clay be scraped off

Sculptor in Window Made "Idols of Clay"

Statuary and "Idols of Clay," the Mae Murray Paramount, are natural hook-ups. Fred Walters, manager of the American Theatre, Bellingham, Washington, figured it that way, and he conspired with A. M. Vogel, the Paramounter from Seattle, to do something in that line.

They found a local sculptor who was willing to work in the drug store window. The drug store made a sign which commenced "Your body is your 'Idol of Clay,'" and went on to tell what store products would keep the clay from cracking, while a larger card told of the stay of the George Fitzmaurice production at the American.

The sculptor worked slowly and a card told that "This model will be completed tomorrow at 3 p. m., but if you can get hold of a rapid worker who can model someone in the crowd while he waits, you'll have an even better punch.

As suggested in the caption, if you can't find a sculptor you can stain a plaster cast the color of the clay you use and let anyone in a smock scrape this off slowly, following the general lines of the cast. With a brief practise you can fool anyone but a real artist, so don't let a little thing like the lack of a sculptor hold you off.

Covered His Mirror With Poster Talks

You can talk all you want about women being the vain sex, but the men are just as bad. Manager Carney, of the Fox Theatre, New Britain, Conn., knew this, so he and Albert S. Nathan, the New Haven Paramounter, got busy with the shears and cut out some attractive stuff from the one and three sheets for "Forbidden Fruit" and made an advance poster out of the mirror, which is set into the lobby wall and is about the size of a six sheet.

It made a great showing and practically everyone saw it in entering and leaving the theatre; everyone except the very small children, that is. It made a compelling stunt, and Mr. Carney is going to repeat now and then.

If you have a mirror, try the stunt yourself, remembering that paste is better than glue for glass. The glue will almost certainly dry up and peel off, but paste will stick down. To get it off, cover the cutouts with wet cloths for half an hour.

In order to get a photograph, the glass was covered with whitening, which explains its dead look. Working on the suggestion, of you can't get the cutouts you want, whiten the major part of the glass, paint this with water colors and leave a couple of mirror windows. It will give you a change of pace.

Another Old Timer

The Grand Theatre, De Queen, Ark., dug up a good old timer for "Why Change Your Wife?" Slips were sent out under one cent postage in envelopes bearing the red challenge "Don't let your wife see this." Inside it continued with "But bring her with you to see 'Why Change Your Wife?'"

Going unsealed, that corner card is a temptation and most of them probably did at least double service. Every little while some of those old stunts are dug up and work as well as ever. Dig into your Picture Theatre Advertising and find one for yourself.

The best way to hold business is to please patrons.

About the best way to hurt business is to go around growling that business is rotten. Tell that often enough and people will believe that there must be something the matter with your program, and they will stay away, and make business worse. Don't brag, but don't grouch!



ALL MEN AND MOST WOMEN LOOKED IN THE MIRROR IN PASSING
Manager Carney, of Fox's Theatre, New Britain, Conn., knew that, and he and A. S. Nathan, New Haven Paramounter, pasted the mirror with cutouts from posters for "Forbidden Fruit" and got a sign one hundred per cent. efficient

Selling the Picture to the Public

Here's Another Lobby Display Scheme from the Workshop of O. T. Taylor

HERE is another of O. T. Taylor's lobby displays, with full directions for making the frame. If you have been following this series by the advertising manager of the Weir Theatre, Aberdeen, Washington, you will know that these frames are part of a series designed by Mr. Taylor for general use and not for specific pictures. Many of the designs are interchangeable and parts of one can be used with parts of others to make new combinations.

For this reason it would seem most advisable to use standard measurements and make all up-rights to fit with each other.

The present series also includes the instructions for making the simple lobby plant boxes shown on either side of the lobby. These can, of desired, be coated with spar varnish and lettered in water colors for the different pictures.

But one point should be carried in mind. Lobby displays, like all other forms of exploitation, should be varied. Mr. Taylor does not build a display for every picture, for then one display would have no more value than another, and he would have to decorate for all pictures or lose out on the pictures for which he did not make special preparations.

Every two weeks

Mr. Taylor does not use one of these displays more often than every second week on a two or three changes a week. He selects the picture he thinks will yield the best return or which stands most in need of being put over, and exploits that. This gives distinction to the picture thus exploited. If he made special decorations for all, none would be distinguished, for all would look alike.

To the person unused to practical carpentry, Mr. Taylor's plans may seem forbiddingly technical, but if you will read his story carefully in connection with the plans, you will find that the instructions are simple and well within the ability of the average man who can use a saw and hammer.

EASY TO BUILD

By O. T. Taylor

It's a simple matter to build the display used for "What's Worth While." The wall boards,

flippers and cutout over ticket window is beaver board tacked on light frames. Build these and paint the background; have your sign writer letter the panel stuff on paper and paste this and the three sheets on to the beaver board. By doing it this way you'll find the whole display can be put up at a very reasonable figure. The round top that forms the question mark is a perfect half circle.

The central frame

To build floor display proceed as follows: Cut six pieces of 1x2 inch wood strips 5 ft. long, for uprights (A) six pieces of the same stuff about 2 ft. long for cross pieces (B). Place in position as shown in fig. 2, top cross pieces flush with top of uprights and bottom cross pieces 12" from bottom. Cut three pieces of beaver board to shape desired and in each piece cut a rectangular opening 20x15" (this only if illumination is used). Cover with white transparent paper (C) which for centre section is made large enough to extend up to bring top of panel in line with side section panels (D). Cut a stencil of light weight cardboard 20x15" using a very heavy face letter, fig. 4. Make three of these; after the first one is cut the other two can be traced from it.

Place stencils in openings cut in beaver board section but back of white paper. Now hold section so that light will shine through paper from back and we have the illuminated letter; this, however, would be effective only when illuminated at night so in order to make a day attraction we paint the title on front of panel, over stencil letters but leaving a margin of transparent space about 3/16 of an inch all around each letter, fig. 4. (By illuminating with white and colored lights, operated on a flasher, a novel and attractive color changing effect is obtained).

Join them up

Hinge the sections together (E) fig. 1, and swing side sections back as shown, then fit the braces (F) fig. 1 resting the ends on section cross pieces (G) fig. 3. For flasher support use two or three cross braces (H). Put main braces on top in same manner as bottom but nail to under edge of cross pieces, as shown at

(1) fig. 3. Cover top and bottom with cardboard, or any material that prevents light from shining through (used 22x28 lobby prints are just the thing for this). For back build a light frame and cover with cardboard or beaver board.

The drawing, showing construction of simple flower boxes, is self-explanatory. As will be seen, it is an ordinary small packing box, say about 16 by 18 inches, with a strip nailed on each corner for support and the whole caulked with beaver board to give finish to outside. An empty white lead keg, of the 100 lb. size makes an ideal pot to put plant in.

Color scheme: Background, orange at bottom blending into old gold color at top,—question marks in orange, white outline,—panels white with lettering in green and black, flower boxes to match back ground, natural green shrub to heighten effect.

Sold Long Distance

Paramount Hook-up

Cortland, N. Y., has a newspaper but no Paramount house.

Homer has a Paramount theatre, but no newspaper.

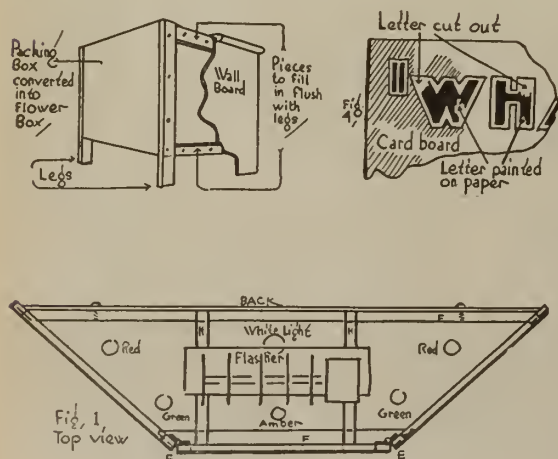
Harry L. Royster, who Paramounteers for that district, wanted to work a newspaper stunt on "Something to Think About" for Homer, and he wanted to use the Cortland paper, so he went to see the editor.

The towns are only five miles apart, and Royster told what a good stunt it would be for the paper. But the advertising manager had seen "Sis Hopkins" and he quoted the familiar gag about not doing for nobody what wouldn't do nothing for him.

Johnson Had Friends

Royster saw the point and went back to Homer to talk things over with J. P. Johnson, who runs the theatre. Johnson took him down the street to see the merchants, and Royster went back to Cortland with a page of hook-up ads.

It was the first hook-up page that Cortland had ever seen, and the hit it made on that account helped the merchants to more than get the investments back, and Mr. Johnson gave them all "Something to Think About" in addition to the play.



DETAIL SKETCHES FOR THE LOBBY DESIGN SHOWN ON THE OPPOSITE PAGE. READ THE STORY

This is another contribution from O. T. Taylor, advertising manager of the Weir Theatre, Aberdeen, Washington, showing the decoration of the lobby for Lois Weber's Paramount release, "What's Worth While." The central screen is so planned that it can be used for other productions, for Mr. Taylor builds all his stuff to be used more than once.

Selling the Picture to the Public



IF YOU WANT THE VERY LATEST TRY THE SILHOUETTE

This is the idea of Frank A. Lacey, of the Majestic Theatre, Portland, Oregon, and something really new. With the exception of the three sheet on the right it is all black and white and lighted from behind with powerful lights

Silhouette Display Novel and Striking

Frank A. Lacey, of the Majestic Theatre, Portland, Oregon, has found something really new in display fronts. He had "The Love Flower" the Griffith-First National release, and he wanted to make it stand out. As the result of his effort he got one of the most striking displays that could be imagined.

At the extreme right is shown a three sheet board. This is the only regulation paper. All of the rest is specially painted, done in strong black on a white, transparent medium.

Compelling Effects

Even in the daytime the effect is striking, because it is so utterly unlike anything done before, but at night it stands out with startling distinctness because the lobby illumination is held down with blue globes and the posters are lighted from the rear.

Twenty-three 60 watt lamps light the big sign at the back and the corner is lighted with two 1,000 watt lamps. It was as vivid as possible and yet so thoroughly artistic that it kept well within the atmosphere of the production.

And if you use this stunt, don't make the mistake of using flasher lamps to change the coloring of the illumination. Hold it to straight black and white, as Mr. Lacey did. Color will weaken the display. Keep it strong and positive, and you'll drag them in from the side streets.

Courtesy for Kiddies

Be nice to the children. Often a slight impatience with a child will send an entire family and perhaps their friends to some other theatre, if there is one within reaching distance, and it may be weeks before you get them back. Youngsters are trying, sometimes, but it means money to handle them gently.

Don't think you know it all. Keep on studying the other fellow.



FOR A FULL EXPLANATION OF THIS FRONT SEE THE OPPOSITE
This fanciful lobby from O. T. Taylor is not as difficult as it looks. Turn to the story and you will get the full details for building the special display and these fancy flower boxes, which can be made a permanent lobby feature

Added Contest to Vita Drawing Scheme

Such good results have been shown in the use of a drawing contest for Vitagraph's "Black Beauty" that mention of this prize contest now becomes merely a record of minor refinements.

The stunt has worked well everywhere, but it has worked best where it has best been worked, and the little touches have marked the difference between merely profitable runs and hugely profitable engagements.

The Fuller theatre, Kalamazoo, found a new angle that materially increases the direct advertising value of the stunt. It adds somewhat to the cost, but it adds so much more to the results, that it pays a tremendous profit.

An Early Start

The management started early; about a month before the showing, to get the interest of the schools. It enlisted the aid of the teachers of drawing. It got them enthused and they passed the enthusiasm along to the pupils.

Then it was announced that each child who desired to enter the contest could obtain the necessary entrance sheet on application to the management in person or by mail.

Each applicant was given two sheets of special drawing paper printed up with lines for the entrant's name, address, school and class. The second was to provide against spoilage.

The envelope was printed up with a list of the prizes and an advertisement for the attraction. This envelope went into hundreds of homes, and was preserved until the run, serving as a standing advertisement, for the entry had to be made in the envelope, and no entries were received until the showing opened. This angle is worth far more than the extra cost and provides sketches of uniform size for exhibition.

Selling the Picture to the Public

Diversity of Stunts for "Deception" Boom

When "Deception" was launched for a run at the Stillman, in Cleveland, the Loew management started a week in advance to tell about it. There was a printers' strike on, so it was not possible to obtain block paper, and the management resorted to signs about 20 by 40 feet, painted, to post in prominent positions. About 200,000 persons passed the sign on the side of the State Theatre, shown in the illustration, which is pretty fair publicity.

Other signs were placed in advantageous positions and electrically lighted at night. M. E. Melaney, publicity director, working with Fred E. Walters, of the Paramount exchange, built this up with pictorial 24-sheets and 500 window cards.

Mr. Gates, manager of the Stillman, helped them with a display of armor, shields, battle axes and other antiques, loaned by a local firm, and these were backed in the Stillman foyer by a 24-sheet poster which was later brought from the foyer into the main lobby when the showings began.

Meantime the armor had given Melaney an idea. He sent a man out to the ball game in one of the hardware suits, to make the catchers envious. An single "Deception" painted on his back was the only advertisement, and he had the grand stand and bleachers all excited.

But the papers politely refused to fall for the gag, and Melaney decided to make them like it. Some playful holdup men were sticking up the local banks and Melaney staged a short drama in which a woman, on her way to the bank to make a deposit, just laughed when they tried to

get her coin. The papers had to get that. It was plain bunk, they knew, but it was good hokum and they snapped the cameras.

Little things like that kept happening all the time, as fast as Melaney and Walters could think them up. The street cars carried banners, and these were started two weeks before the opening.

The newspaper advertising campaign was begun May 9 for a May 15 opening, and before he started, Melaney went to the newspapers and told them all about "Deception," explaining that it was a historical play with a human note, and not a lot of sex stuff with a bad smell. He got the real interest of the editors and they helped him in his campaign of education. They all knew about the play but—and here's the idea—knowing the lines upon which Melaney had decided to drive, they helped him by working along the same lines instead of going at a tangent.

The result was that "Deception" was run on publicity to packed houses until the point was reached where town talk permitted a relaxation of the hustle while the play ran under its own momentum.

Real Publicity

An out of the ordinary stunt was worked by the Palace Theatre, Hamilton, Ohio, for "Are You Legally Married?"

A special showing was arranged for the Butler County Bar Association, following the regular matinee, when the association was invited to attend in a body and view the legal problem presented. Of course the papers were told and a copy of the postcard used in the lobby, with the result that the public got the idea that the story was important.

Offered a Discount

Putting over Joseph Dowling in "The Kentucky Colonel," the Lincoln Theatre, Chariton, Ia., gave out cards on which were pasted pennies, the greeting reading that "This card and 24c. will admit you to see—"

This is a companion stunt to the penny to pay the war tax recently given the kiddies by another management, and first cousin to the small sum check. It is a valuable idea and did good work for the Hodgkinson release.

This Card and 24c will Admit You
To See

JOSEPH DOWLING
—IN—

The Miracle
Man
of the
Screen

Use This
Card on
Tuesday

THE KENTUCKY COLONEL
at the
LINCOLN. TUESDAY, MAY 10

THE PENNY CARD

In the cut the black circle shows where the penny should be, the coin having been eliminated in accordance with the law. This circle is cut from the card, and the coin sunk in, a strip of paper across the back holding it in place and at the same time supplying the adhesive.

Hathaway Flippers Pay Their Own Way

Fred Hathaway, of the Alhambra Theatre, Utica, uses flipper cards now and then to excellent results. "Flipper" is the name he gives to a stiff card which can be flipped or shot from an automobile as he drives slowly along the street, and with a little practise he says a man can land a card on a doorstep from ten to twenty feet away. In the good old days a circus clown was not considered good unless he could roll and throw heralds over a three story house as he drove along in the parade, and this is on the same lines.

Mr. Hathaway's latest is a card designed to get rid of bores. It is on bright pink stock and reads:

What!
You here again!
Another hour of daylight saving shot.
Well, here's hoping
you see

"Seven Years Bad Luck"

The reverse gives the text to advertise the Max Linder comedy.

The card works well and is sufficiently novel to be carried about and shown others, which is the real test of selling.

Try an Answers Night

Try an Answers Night for one of your off nights. Announce on the screen and in your program that on a certain evening each week you will endeavor to reply to all questions dropped into a box in some prominent position in your house.

After the last show on that evening, start to run the questions and answers on slides. You may have to fake the questions the first two or three weeks, but after that the trouble will be to answer them all.

And of course you can slide over a few answers that tell of your coming attractions, but the straight patronage you will draw will more than pay, if you go to a little trouble to obtain the real answers instead of faking replies.



BECAUSE OF A STRIKE CLEVELAND HAD TO USE PAINT

The printers were out when it came time to start booming "Deception" in Cleveland, and the Loew management used painted signs twenty by forty feet instead of block stuff. This cut shows one on the State, a sister house to the Stillman

Selling the Picture to the Public



THE DEVIL IS SUPPOSED TO LIKE THE BRIGHT LIGHTS
But this devil, on the marquee of the Sun Theatre, Omaha, was faded in the photograph by the white lights; but the big idea is that the George Arliss-Pathe release was advertised by a devil outlined in red lights against the white

This Devil Was Faded by the Bright Lights

Listen to the ministers and you'll know that the devil loves the bright lights, but this devil got the worst of it in a photographic battle. The Sun Theatre, Omaha, had the George Arliss play, and made a cutout of the devil's head the feature of the marquee sign. The head was outlined in red lights, which made a fine showing against the white, but in the photograph the white lights killed the red and the latter show only by reflection.

A shadow box built around the cutout would have kept the white light off and would have helped the display at night, but it was affective as it stood and helped to put over the Pathe release to unusual business.

At any rate the suggestion is there and you can build it up as you like. The big point is to get the suggestion to start from.

Two Language Throwaways

H. A. Daniels, of the Rialto theatre, Laredo, Texas, is so close to the border that he has to draw his patronage from Americans and Mexicans. He finds that his newspaper work reaches most of the Americans, but a throwaway, with a big cut, get the Mexican patrons. The larger the cut, the larger the attendance.

His throwaways are made up in two languages, one side usually carrying the type used in his newspaper advertisement while the reverse duplicates the announcement in Spanish.

Then he makes his house front noticeable with decoration, puts out about 100 sheets of paper in assorted sizes, and all he has to do after that is to count money.

Even where there is a foreign language newspaper, it will be found that the response to throwaways is better.

Maids of Money Sold Fatty in Weld's Strand

BUY AND TRY A P.T.A.

Arthur E. Weld, who is acting manager of the Strand Theatre, Waterloo, Iowa, made a lot of use of the money heralded for "Brewster's Millions" and he worked along new lines.

He dressed his usherettes in the bills, for one thing, and let them usher with thousand dollar bills just dropping off them. But he managed to keep a couple of the girls out in the lobby, where the crowd could see them; and the crowd surely did.

Then one afternoon Weld dropped out into the lobby himself and remarked in a soft voice that only carried about a block and a half, that someone had robbed him of \$1,500. The ever-present officious busybody got the police on the phone with a hot tip that the Strand had been robbed, and the Chief and the reporters got there about the same time. Weld explained that it was stage money and he was just trying to ballyhoo, and the reporters went back and wrote kidding stories of how the Chief was sold. Perhaps he wasn't as badly sold, at that, for he had a season pass in the pocket.

Money All Over

Money bags, each marked \$1,000 hung from the ceiling, and the heralds were plastered all over the place like wads of gum on the under side of a restaurant table.

And a jeweler, who had been in business for forty years without ever having had a theatre sign in his window, fell when Weld handed him a card which read: "Don't keep her in suspense any longer. Learn how to propose by watching Fatty Arbuckle do it in 'Brewster's Millions.' We sell wedding rings." He put that and the wedding rings in the window, and thoughtfully added some diamond solitaires. He didn't see any good reason for waiting for the wedding.



YOU'VE HEARD OF THE GIRL WHO "LOOKED LIKE A MILLION DOLLARS"
Here are six of them in a row, and they work in the Strand Theatre, Waterloo, Iowa, for Arthur E. Weld. But the money is phoney, for the bills are the "Brewster's Millions" money heralds. They made a real sensation

Selling the Picture to the Public



HARRY SWIFT, ALBANY PARAMOUNTEER, EVEN COVERS THE SIGNS
He not only stuffed the two windows with stills and posters, but he got permission to cover the firm name at the top of the window in booming for Keith's Rialto, Amsterdam, for the run of "Midsummer Madness." This looks more like his old form

Had 24-sheet Cutout for a Window Display

Even a six sheet cutout makes a gigantic window display, but A. S. Nathan, Paramounteer, looking for something to put over "The Inside of the Cup" at Fox's Theatre, Bridgeport, got a big window and then made a cutout from the 24-sheet which made what Nathan says is the best splash he ever got from a window.

Cup Was Lettered

The cup was lettered for the attraction, but the light was wrong and it does not register in the photograph, though it looks like "See what's Inside the Cup at the Lyric Theatre, all this week. In this store you can see all you want Inside Your Home."

Even where window hook-ups are getting a bit stale, one this size is bound to command attention, but Bridgeport is not staled on window shows, for Nathan seems to have happened but lately in the New Haven territory. He certainly is doing the new broom stunt.

It built the Paramount production into a full week's run.

Blocked Even the Signs to Tell of Paramount

There was no question as to brand name when Harry Swift, the Albany Paramounteer, hit Amsterdam, N. Y., to put over "Midsummer Madness" for Keith's Rialto Theatre.

He set out to get back into his old form, after a too-easy time with "Brewster's Millions" and he made a drug store front just about 100% Paramount, even covering the first name at the top of the two windows with "Paramount Picture" on two large signs.

Below this was a large sign for the De Mille production and in the windows were ones,

threes, cards, stills and cutouts, with cards in the jogs and a sheet fastened to the inside of the door. Outside of using a six sheet for a door mat, there does not seem to have been anything he could do that he left undone.

And he got the display for eight days, which is a pretty good record for a three day run.



WE USED TO GET SNAKES OUT OF CUPS IN THE GOOD OLD DAYS

But down in Bridgeport, A. S. Nathan, Paramounteer, made it ministers, cutting him out of a 24-sheet poster. The cup was specially lettered, but the photographer could not light it through the glass of the window

Fairbanks Standout

Philadelphia Stunt

A standout three deep that ran down the block from the Stanton theatre was the best advertisement Fairbanks in "The Nut" was given in Philadelphia. People who passed figured that that the show must be good with a queue a block long, and they came down some other night and helped ballyhoo. Even the Saturday night of the run they had the line. Charlie Moyer sends in a photograph to prove it, and the manager wrote him that the week was the best the house had enjoyed since the new Stanley had thrown open its doors.

Plenty of Billboards

But the queue, and all that went with it, was partly the result of a lavish billboard and window posting. Fairbanks drew the crowd, but the Stanton management did not sit around and expect him to do it without help. It paved the way with a heavy billing campaign.

Too many managers seem to think that a popular star should sell without advertising. That's a costly error, for the stronger the star, the heavier the advertising should be.

Schade Used Cards

George Schade, of the Schade, Sandusky, Ohio, used playing cards for throwaways on Metro's "Without Limit," a special white insert on the back stating that "We're playing without limit at the Schade, Sunday, Monday, Tuesday. And the police have promised not to raid the house." This like the dice idea, is an adaptation of the press book stunt, for J. E. D. Meador hands out some real dope in those Metro press books.

In this connection remember that you can get the entire deck of cards to be used for border or ornament from the type foundries. They come about $\frac{3}{8}$ of an inch high, and will work nicely with any gambling play.

Selling the Picture to the Public

Gets Full Circus Air for "The Little Clown"

Harold F. Wendt, of the Rivoli, Toledo, knows the value of the circus title, and to play up Mary Miles Minter in "The Little Clown" he uses circus attractions. It looks as though his artist had found a catalogue of stock lithographs somewhere and had copied off the cuts, for they are real circus stuff, redolent of the sawdust. You'll see drawings like that in everything from the Ringling-Barnum and Bailey down to the smallest wagon show. It is as appealing as a Grand street parade. The text carries on the appeal of the picture, and the vaudeville bill includes a stage circus act, to back up the idea. This is 125 lines across six, about the usual space, but it works



WENDT'S CIRCUS IDEA

harder than the usual advertisements because the attractor does more selling than the talk. This is no reflection on the copy; it is merely that the circus is essentially a picture proposition and should be sold on pictures. But the pictures must be characteristic. You would recognize these anywhere as real circus stuff. They have the air. And there is something distinctive about the drawing that cannot be put into words, but a clever artist could draw better pictures of lions and tigers and not suggest the circus. In some small towns it is possible to get cuts left behind by some circus. Where this is not possible look up the last circus dates and copy the drawings. This is not artistic, but it is one of the best displays Mr. Wendt has ever sent in and it is the best we have shown on this title.

—P. T. A.—

Turned Kaleidoscope Loose in His Lobby

Down on the Mexican border they like things vivid, and the manager of the Rialto Theatre, Laredo, Texas, believes in making his appeal along the best lines, so for Constance Talmadge in "Good References" he played up the First National paper in his lobby as well as up and down the street and capped it with a "Look who's here" sign above the middle frame in the lobby. It's a quiet little appeal with deep purple letters on a vivid red ground, but it is the sort of thing that hits home, and gets attention. The idea is good, but the coloring should be subdued a trifle for use further north. But the sign brought attention to two three sheets, a six and three lobby frames because it did make a noise. A popular phrase always gets the eye. We recall a time when a new moving sign was placed on the front of Proctor's Fifth Avenue Theatre, one of those in which a one sheet was placed on slats and slit so

that the changes gave six different signs in rotation. It directly fronted the street and did not get attention from the hurrying crowd. The apparatus box was about six inches deep. Painting the then current phrase, "Give a look," on the sides to catch the eye up or down the street increased the efficiency of the major sign and got the attention. People gave a slanting glance where they did not get the full front, and the phrase drew attention. This works on the same psychology. But make a distinction between the chatty and the impertinent greeting. The latter will defeat its own ends.

—P. T. A.—

Boston "Deception" Ad. Makes a Big Splash

Boston took 160 lines across five columns for the first big splash for "Deception" and the display should serve as a model to other managers when it comes to them, for it is well planned except that the name of the producer is almost lost in the spires of the palace. The opening bank tells about the story and below are summarized the high points of the mechanical production, telling it to have been seven months in the making, employing 200 carpenters, 400 stucco workers, 12,000 square yards of canvas, 84,000 roof tiles and similar items calculated to impress the reader with an idea of the immensity of the production. Below it is announced that the Riesenfeld Rivoli production has been imported intact from New York. This reads well, but a lot of Boston people read the New York papers and know that the New York production is still in New York. It would have been better to have advertised a reproduction of the New York setting. But apart from this the space is unusually good and not at all like the old style Boston displays. The cut sides will do all that a full space cut could do, and with an economy of space that is to be admired. More could not have been said in a half page, nor would a half page have shown any better in the paper. This space dominates the theatrical announcements and stands up like a solid cut, the title at the top and the type display at the bottom completing the two sides of the frame. It is wasteful only in that from the top to the "It's a Paramount

Picture" it is one cut, mortised for the type, and charged for one th square, where a pair of cuts would have saved costs and have given pretty much the same effect, had they been mortised to let in the title at the top. This does not mean much when the total cost is considered, but it is some-

THE BOSTON "DECEPTION" SPLASH

thing to remember when you are planning your own cut work. The space gives a cut surface of about 120 inches. The two separate cuts would have given only about 30 inches. Mortising would not have given quite the same effect, but it would have been good enough.

—P. T. A.—

Panel and Portrait Make Good Attractor

Dave H. Schumann, of the Florence Theatre, Pasadena, sends in an odd display in this portrait of the star with a panel slashed through the cut. It drops 130 lines across three columns and is large enough to attract attention. And if you look you are bound to get the message, because you cannot look at the cut without getting star, title and house. The panel is very nicely



ADVERTISING A FIRST NATIONAL IN TEXAS

Selling the Picture to the Public

planned. It gives display to the display lines and holds the others down. You can get the message in a moment and if you want to read further the rest is there, but you are not confused with a lot of heavy type wasted on unimportant lines. The compositor evidently has been told what is to be played up and he gives that the display instead of trying to get a full surface of nicely matched lines. You don't want matched faces in amusement advertising. You want to play up the title, the house and the playing time, and you want to play it

was willing to do what it had asked others to do, and it profited as much as the merchants. If you are interested in the stunt, send for a copy of the Louisville Post of April 13 to get the puzzles.

—P. T. A.—

Allen in Cleveland Uses Half-Page Ads

With the Loew houses in Cleveland cutting down their advertising spaces from half and quarter pages, the new Allen Theatre, part of the Canadian circuit, comes in to take the half page space. This announcement of "Black Beauty" is given a full page in a very neat display. There is plenty of room for good talk and room for the cut attractor and for white space as well. Of the three, the use of the white is most to be recommended for the temp-

it is a double feature could well be confined to an eight-point two-line bank. This would have given more space in which to display the more valuable star name, given still greater prominence through a better spacing between the lines. Usually in newspaper advertising there is not time between submission of proof and publication to make more than minor changes. The only way to limit bad valuation is to mark the copy so that the printer is not permitted to work his own will. Unless you know the printer will give you a good job, it is always best to mark the lines. Even at best he is a printer and not an ad-

Romance
Maidens 25c, 35c
Evenings 25c, 35c, 50c
Children Always 15c

Starting Today:
TRULY.
GREAT ACTRESSES Cannot Hide Their Light Under a Bushel, and the
GREATEST OF THESE IS
PAULINE FREDERICK
The Foremost Emotional Star of the Screen, in
"A Slave of Vanity"
From Sir Arthur Wing Pinero's Stage Success "1919"
A Production More Magnificent, a role more unusual than any in which this wonderful Artist has ever appeared.
ALSO:
"The Blizzard"
The war's fastest comedy.

A NOVEL LAYOUT

up through keeping the other lines down. This has been done in this advertisement for the Florence, and very well done indeed. The entire offering ranks high in value—selling value, and it is artistic as well, for it gets the required display through no unlovely masses of black, but through giving relative display and making the cut do the rest. We will be glad to receive more work from Mr. Schumann if this represents his average, for it is capital stuff, representing a complete understanding between the copy writer and the typesetter, and only through this combination is the best work possible.

—P. T. A.—

Base Ball Hook-up Is Latest in Louisville

Just to prove that it was willing to be hooked as well as hook-up, the Strand Theatre, Louisville, went into a hook-up page in the Louisville Post in which the prizes were tickets to the ball game. Each of twelve spaces carried a puzzle picture giving the name of some player. Ty Cobb, for example was a necktie, the sea, an "Oh" and two bees. Everyone who turned in a correct list was given a ticket to a game. Not all of the puzzles were as simple as Cobb. There were a few really hard ones to keep down the number of tickets, but enough easy ones to get the reader interested. Even where there is no local team, the stunt can be worked by the theatre and paper in conjunction and be made of real interest. The Strand went in because it

HUMANE WEEK
"BE KIND TO OUR ANIMALS"
AND SEE
"BLACK BEAUTY"
JEAN PAIGE
AND ALLIED CAST
ONE WEEK
STARTS
TODAY

Allen
THE CLEVELAND ALLEN AD

tation to overwrite must have been strong, and yet "Black Beauty" is sold best on the mere announcement. To tell a lot about the play is simply to defeat the best selling ends, and for that reason what the Allen has left out is even more to be commended than what it has left in.

—P. T. A.—

Type Wrongly Valued Gives Poor Results

This two column, 85 line advertisement from the Woodlawn, Chicago, shows how a printer can upset the best calculations of a copy writer. It is not to be presumed that the management holds the double feature to be stronger than a combination of Clara Kimball Young and Buster Keaton, but the printer, by playing up the double feature above Miss Young's name gives that suggestion and weakens the display materially. The fact that it is a double feature is so apparent from the dual announcement that the direct statement that

If These Pages Help You Why Not Send
for a Copy of

PICTURE THEATRE ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only \$2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

WOODLAWN 634 at DREXEL
The Theater Beautiful

STARTING TODAY FOR FOUR DAYS

Big Double
Feature
Program
including
CLARA KIMBALL YOUNG
"HUSH"
Dedicated to the Unhappy Women Who Leave Their Husbands Too Much

and
BUSTER KEATON
In His New Comedy
"HARD LUCK"
Incomparable Woodlawn Orchestra

BAD TYPE VALUATION

vertiser. It is his work to give typographical display. He uses the types which, in his judgment will best fill the space, and he is prone to fill it too full of metal. Don't trust him. Give him a limit by marking the type sizes. Where you can it is even better to mark type and face, so that there can be no mistake, and this can be done if you will call for a type sample sheet. If you cannot do that you can at least impress the compositor with the necessity for playing up the star name by underlining. If you do not understand type markings you can at least give the largest number of underscore lines to the matter you desire to have most prominently displayed. That will help not a little.

—P. T. A.—

Sells Miss Talmadge With Cuts and Talk

Joe Goldberg, advertising man for the Strand and Macauley's, Louisville, sends in a number of good displays, the best of which happen to be for two Constance Talmadge productions. Both are sold on the best plan—of using a cut attractor, a portrait and a text story. The portrait supplements the name, the cut tells something of the fun and the text elaborates upon the suggestions of the cut. It makes the logical combination, and we think that Mr. Goldberg has worked these very well.

It is not possible to sell Miss Talmadge to best advantage on cuts alone. There is always more in her plays than cuts can

Misleading advertising never pays. It may bring in a little money for one show, but it will drive away patrons whose business will aggregate far more than the small sum gained. Lately a certain theatre played George Arliss in "The Devil." Another house happened to have Hayakawa in "The Devil's Claim" and thought it good business to advertise in the Sunday issue so that the only large type in the space was the word "Devil's." It did not make any further attempt to trade upon the value of the Arliss name, and we don't think that it sold many tickets, but it was an effort to trade upon another attraction, and at least get attention for the space. It may have done that, but we believe that a large percentage of those who read the advertisement were disappointed in not finding "The Devil" and were at least in some degree resentful of the catch.

Introduction of First National Films in Australia Greeted with Enthusiasm

A NEW page in the annals of motion picture exhibition in the Antipodes has been written by Harry Musgrove, the distributor, in the successful launching of First National attractions in Australia. To convince the exhibitors of that continent of the merit of First National pictures, Mr. Musgrove acquired theatres in the three largest cities, and the manner in which the "fans" are storming those houses has created a furore in film circles.

Dissatisfied with the pictures he was then getting, Musgrove left for the United States nearly a year ago, promising the Australian exhibitors that he would bring back the best productions in the world and would present them in a manner in which had never been attempted before in that part of the globe. His statements were taken by a majority with "a pinch of salt" because they had "heard that before." But Musgrove, by his methods of fair dealing during years with Australian Films, had built up a reputation for reliability, and the exhibitors were willing to be shown.

Astonished the People

When Mr. Musgrove returned he secured the Tivoli Theatre Circuit, hitherto the premier vaudeville and musical comedy centres of Sydney, Melbourne and Adelaide, astonishing the theatrical world by robbing it of its finest houses. Then, prior to his initial presentation of First National pictures in Sydney, he reconstructed an entire floor of Auto House in Castlereagh street into elaborate offices from which to direct his enterprises throughout the Commonwealth.

After a three weeks' preliminary advertising campaign, Mr. Musgrove opened in Melbourne and Sydney with the initial First National program. That was over a month ago, and they are still standing in line, reports declare. His presentations at the theatres were so sumptuous and revolutionary that the other exhibitors gasped, but they are following his example.

The first program at the Tivoli in Sydney consisted of Marshall Neilan's "River's End" and "Dangerous Business," with Constance Talmadge, embellished by an orchestra of twenty-two, which, according to the program, was patterned after that in the Rivoli in New York. The second program was headed by

Charles Ray's "Forty-five Minutes from Broadway," two comedies, a new reel and "An Oriental Garden," interlude. "What Women Love," "Dinty" and "Nomads of the North" have since been presented with equal success.

Theatre Organists Form a Society in New York

An organization exclusively for theatre organists has been formed in New York City, the immediate aims of which as written into the constitution are: To establish a recognized standard for the profession, to promote mutual acquaintance and social intercourse among organists, thereby receiving educational and social benefits, to encourage installation of adequate theatre organs, to secure for the theatre organist recognition commensurate with the knowledge and proficiency required in his profession, and to raise the standard of organ playing.

The Society of Theatre Organists is an accomplished fact—a constitution has been adopted and the following officers have been elected to serve for 1921: President, John Hammond, Strand Theatre, Brooklyn; vice-president, Robert Berentsen, New Atlantic, Brooklyn; recording secretary, J. Van Cleft Cooper, Rivoli, New York; corresponding secretary, Raymond Williver, Utica, Brooklyn; treasurer, Sigmund Krumgold, Criterion, New York. Members of the executive committee-at-large are Frank S. Adams, Rialto, New York, and George C. Crook, Capitol, New York.

The work of the organization has been divided among the following committees: Board of examiners, Firmin Swinnen, John D. M. Priest, Edward Napier, Harold O. Smith and Walter M. Wild; membership committee, Frederick M. Smith, A. Stanley Douglas and Herman F. Siewert; committee on organs, Ernest F. Jones, T. Scott Buhrman and George Crook; publicity committee, F. S. Adams, Robert Berentsen and J. Van Cleft Cooper.

Ann Hastings Has Painful Accident

Ann Hastings, supporting Charles Hutchison in the filming of "Hurricane Hutch," is back in New York from Ausable Chasm locations nursing a painfully injured ankle. George B. Seitz, producer-director of the new Hutchison serial for Pathe, and several members of the company, are authority for the statement that Miss Hastings owes her life to Hutchison, who rescued her, unconscious, from Ausable Rapids.

Winnipeg Showmen Ask Picture Appeal Board

Because of the rejection of numerous moving picture features by the Manitoba Board of Moving Picture Censors, the exchange managers and exhibitors of Winnipeg, Manitoba, are asking for the establishment of a moving picture board of appeal, which would have power to reconsider a condemned picture on request. The moving picture men are asking twenty prominent local organizations to name suitable men or women for such a board, and the names of the suggested officials are to be placed before the Provincial Government.

Among those who are being asked to consider the establishment of an appeal board are the Winnipeg Board of Trade, Great War Veterans' Association, City Council, Social

Service Council, local clergymen, Social Service Commission, Kiwanis and Rotary clubs, the women's clubs, Knights of Columbus, the Winnipeg School Board, Canadian Club and other public-spirited organizations.

The campaign for the Board of Appeal is being conducted under the auspices of the Manitoba Motion Picture Association. Local film men declare that more than the average number of pictures are being rejected by the Manitoba censors, as compared with other Canadian Provinces.

Semon Returns to Work; Comedies Not Delayed

Larry Semon, Vitagraph comedian, who outdid himself in comedy thrills for his new comedy, "The Fall Guy," to such an extent that he has been laid up at the Barton Hospital, Los Angeles, for a number of days, has recovered from his injuries and leaves the hospital this week. He will rest a couple of days at his Los Angeles home, and then see if he can do it again in another comedy now in the making, "The Bell Hop."

He is an expert acrobat as well as a comedian, and a professional daredevil, to boot. His attending physicians have told him that he simply must take no unnecessary risks for awhile, however. He will follow their advice by working out some situations in his comedy scripts, and conferring with Norman Taurag, his co-director, who is now filming several scenes of the comedy in which Larry does not appear.

Thousand Persons in Attendance at Outing

The first annual outing of the employees of the Famous Players-Lasky Corporation was held Sunday, June 5, at Forest View grove on the Hudson. The weather was ideal and more than 1,000 persons, including the families and friends of employees from the studio, home office and New York Exchange attended. The Cosmopolitan studio was also well represented.

Immediately upon the arrival of the boat at Forest View Grove various athletic contests were keenly contested and some very fast times were checked up to the winners. A cameraman from the studio was on hand to photograph all the events and prize winners.

District Managers Hold Annual Meeting

With S. R. Kent, general manager of the department of distribution, presiding, the annual meeting of the district managers of the Famous Players-Lasky Corporation was held this week in the company's home office in New York.

Business sessions were held daily, and screenings were given of some of the Paramount pictures to be released in the fall. A banquet was given Thursday evening, June 9, at the Hotel Commodore, and the managers also made visits to the Paramount studio at Long Island City and to the Cosmopolitan studio, indulging in pleasure as well as business.

The beautiful imported real lace gas stove is awarded this week to Mary Pickford for growing better and better as an artist and especially for her charming work in "Through the Back Door."



CAN IT BE HEARD IN DAYLIGHT?
Fear is registered in "A Voice in the Dark," Frank Lloyd's production for Goldwyn

Rubbernecking in Filmland



A LONG, long time ago, when I was very young, I read a story that began with these words: "I died and went to heaven." I have never forgotten that opening line, and I have often wondered if the heaven that I would go to when I died would be anything like the heaven described in the story.

Well, I went to heaven this week, but I didn't have to die to do it. It was the heaven that Bert Lytell goes to in his current film production, and it was very impressive with its majestic columns seemingly built in the clouds, but it isn't the kind of heaven I want to go to when I die, it's much too solemn and unjoyful.

This new Lytell picture is called "A Trip to Paradise," and part of the action in the story takes the hero to heaven. Other parts of it are laid at Coney Island and in the side show of a circus. Bert Lytell, in the story, had just been severely hurt in an accident; his clothes were all bloodstained, and while his body was on the operating table in a hospital, his soul was taking a jaunt to Paradise, and this was the scene I stumbled on in my round of rubbernecking.

Heaven Portayed

Howard Strickling, of the Metro publicity department, and my guide around the Metro lot, informed me that this was not really the Big Show, the main Heaven, but a sort of outer court, or ante-room where souls go to be examined and passed upon before being admitted inside the golden gates. In fact, this particular department dealt only with those mortals who had met death by violence.

A grave and sanctified looking judge was holding court. Nigel de Brulier, who played the part of the Russian philosopher in the "Four Horsemen," was the judge, and a woman dressed in an elaborately beaded afternoon gown, with tousled auburn hair, was pleading her case before him. A look of compassion came over the judge's face as he handed down the decision that it would be impossible for her to go back to her children on earth.

St. Peter Also

While this was going on, Bert Lytell was brought in by two attendants clad in yards and yards of grey diaphanous material draped about them, and was seated between a rich man who had been killed in an automobile accident and a poor seedy-looking old tramp. On another bench sat a young man with a bullet hole in his temple, and a young woman, poorly dressed, and with long hair hanging to her waist. Both these poor souls were in terribly low spirits and awaited their turn before the judge in dull and patient apathy.

St. Peter, with long grey beard—real beard, not the crepe variety—referred to a huge book before him on a reading desk, and announced the cases to be heard in the order of their precedence. The rich man was next. He had a hard time putting over the action exactly as Director Maxwell Karger wanted it done, so we did not wait for Bert's case to be called, but went over to another stage, where Rex Ingram was working on a Balzac story.

"Such Glorious—Spats"

This story is being filmed under the temporary title of "The Conquering Power," and Rudolph Valentino and Alice Terry, both leading players in the "Four Horsemen" picture, are the featured players in this production. The action was taking place in a pension where Valentino meets Miss Terry in the

Metro Picture Starring Lytell Undertakes to Show Judgment of Souls in Heaven

By NORA B. GIEBLER

story. The second floor front had been prepared for him, and he went up the stairs followed by Ralph Lewis, who is proprietor of the pension. When the young man was safely in his room, Alice ran up the stairs and said to her mother at the top: "Oh, mother, did you ever see such glorious—spats?"

The mother smiled and gently pushed her daughter into her own room across the hall from the young man's. Then Nanon, a heavy-footed and heavy-headed domestique, laboriously descended the stairs in her stockinged feet, slipped on her wooded shoes that rested beside a bench near the kitchen door, and got an old-fashioned warming pan with real fire in it, to make comfortable the young monsieur's bed.

In the Native Tongue

The actress who plays Nanon was a real Frenchwoman, and we exchanged a few words in our native tongue just to prove to each other that we had not forgotten the language. Nanon came to this country when she was a very small girl, she told me, and she considers herself a very thorough American who votes and everything. I asked her if she liked to play a character like Nanon. "Oh, yes, very much," she replied, "only that poor Nanon is so stupid and dull. I feel very sorry for her."

The woman who plays Miss Terry's mother is also a Frenchwoman and spoke her lines in French, and Ralph Lewis answered her in the same tongue, in a very good accent. Edward Connelly, whose character delineations in Metro productions have earned him high praise, has an important part in the picture.

As to June Mathis

On this set I met Miss Mayme Krasne, the young woman from Omaha who was prize winner in a popularity contest held in that city recently. The prize was a trip to Filmland as the guest of the Metro company. Miss Krasne was met at the train by Alice Lake, Metro star, was put up at the Ambassador Hotel, and during each day of her stay had one of the Metro stars as guide to various points of interest in and about the city. Alice Terry was her hostess for this day, but as she had to work, she entertained the visitor at the studio.

On my way to George D. Baker's set, I had the pleasure of meeting June Mathis, the noted woman scenarist whose name is as well known to the industry as that of any famous star or director. Miss Mathis is doing continuity for both Rex Ingram and Maxwell Karger, but her self-imposed duties are not ended when the continuity of a story is completed. She hovers around the stages and sets and confers with the directors daily, and she follows the film into the cutting and editorial rooms and writes the titles; and in the case of the "Four Horsemen" she accompanied the production to New York to see that it reached the screen in good shape. She's a "bear" for work.

George D. Baker, who came on here from the East a few weeks ago, was making the initial scenes in "The Hunch," a story by Percival Wilde. Gareth Hughes, who has been

leading man for Viola Dana, and who was loaned to Famous Players-Lasky to play the title role in the Barrie story, "Sentimental Tommy," just recently, is the star in Mr. Baker's picture.

The set was a New York broker's office in process of being established. There were packing boxes filled with books and articles of furniture scattered about, and a blonde stenographer was ordering an officious janitor to hurry and take out the packing boxes and excelsior and other packing material.

Young Mr. Hughes, wearing a silk hat and carrying a cane, and with an air of exaggerated dignity, entered the office just as the janitor was beginning to "get fresh" with the stenographer. I couldn't hear the words he used, but Gareth sent the janitor about his business with a curt manner, and then timidly admonished the young lady not to become too familiar with janitors and gentlemen of that ilk.

He went through the action of that scene with an air of bravado he was far from feeling, he told us afterwards, because he was very nervous and almost had a case of stage fright at the time. With the watching of that scene ended my trip to Metro, but it didn't end my rubbernecking for the week.

Erich von Stroheim, who is still working on his famous "Foolish Wives" production, has been working all week on location at Westlake Park, a very short distance from the apartment house wherein the Rubberneck family eats and sleeps. Stroheim has rented a dozen or more of the boats used on the lake and has decorated them with long swan-like prows covered over with bright colored flowers, has built cunning little canopies over the seats, with Chinese lanterns hung all over the tops of the boats, and has remodeled the boating pavilion to look like a foreign water resort.

Every night thousands of watchers gather in the park to see the pictures being made, for only night scenes are taken on that location. Three huge traveling electric light plants, which furnish the current for the extra lights on the pavilion and the boats and for the half dozen sunlight arcs turned on when the actual photographing is done, are stationed in one of the driveways of the park.

Lewis and Barthel Buy Seattle Equipment Co.

The Theatre Equipment Company of Seattle has changed hands, William W. Lewis and R. C. Barthel having purchased the entire interests of Ray R. Kelsall, Ted Stamm and Archie Kaufman. Mr. Lewis was formerly the Northwest representative of the Nicholas Power Company. Mr. Barthel, on the other hand, has had an interest in the Theatre Equipment Company since its inception. The two new owners report that business is beginning to pick up in such a way as to indicate that the worst of the slump is over.

Another addition to the force is H. E. Hastings, commercial slide maker, who was temporarily connected with the Western Theatre Equipment Company but is now permanently connected with the Theatre Equipment Company. Mr. Hastings is a member of the Seattle local of the projectionists' union. He has installed a laboratory for making slides and other mediums for theatre effects and film titles. He also has a theatre lamp dip that the company claims is superior to any lamp dip made.

Hiram Abrams Discusses Expansion of United Artists Activities for Coming Year; Many Big Productions

SINCE Hiram Abrams returned from Los Angeles several weeks ago he has been so occupied with plans for the expansion of United Artists Corporation that it has been impossible to obtain anything approaching a formal statement from him regarding his company's undertakings. On the eve of his departure on another trip, however, he took the time to outline the big things that exhibitors can look forward to in the coming year from the "Big Four."

"First of all," said Mr. Abrams, "I have seen with my own eyes something of the productions that are under way and when I predict that Mr. Fairbanks' picture, 'The Three Musketeers,' and Miss Pickford's picture, 'Little Lord Fauntleroy,' which will follow it, will be the sensations of the year, you can take it from one who is not given to making idle promises."

"But let me discuss these things a little more in their sequence. The first of our big pictures to be released will be the Harley Knoles production, 'Carnival,' with Matheson Lang in the leading role. Here is a drama if ever there was one. The picture is marvelously produced, its Venetian atmosphere is a most welcome change and it is an ideal offering for summer audiences."

Rex Beach Productions

"As I announced in California, we have contracted with Rex Beach for the release of his splendid productions. The first one, 'The Iron Trail,' is now in the making. The virility and elemental qualities of the Rex Beach stories, produced as Mr. Beach will now be able to turn them out, will provide us with splendid offerings for the millions of lovers of adventure and romance."

"George Arliss is already at work on his first release for us, 'Disraeli.' I know of no production that has been awaited with as much expectation in the industry as this. On my recent trip ever so many exhibitors inquired specifically about 'Disraeli' and from what I have already seen of the production I know that our every hope is going to be more than realized."

"And wait until you see Douglas Fairbanks' production of 'The Three Musketeers.' The picture will be in about ten reels and a riot of action, life, color and romance. The assistance of Edward Knoblock, Fred Niblo and the splendid cast that is at work will make 'The Three Musketeers' not only the biggest Fairbanks picture in screen history but one of the very biggest productions in the history of motion pictures."

"Shortly after the release of 'The Three Musketeers' we will have Miss Pickford's production of 'Little Lord Fauntleroy.' Is it possible to imagine a more potent box-office attraction? Miss Pickford has cherished an ambition to make this production for a long time. At last she is in a position to take the time necessary to make the kind of picture of it that she has dreamed about. She will, of course, play a double role, the part of 'Dearest,' the mother, and of the little Lord."

"Mr. Griffith has some big things under way for us, the nature of which I am not ready at the moment to discuss. I have been assured also by Mr. Chaplin that we can confidently expect his first contribution to our release list during the coming year."

Snooky with Chester

John Rounan, the owner of Snooky, the "Humanzee," requests "Moving Picture World" to emphatically deny published statements that comedies featuring the animal are not under an exclusive contract with the C. L. Chester Productions, Inc. "Continued unau-

thorized statements will necessitate my taking vigorous action to protect myself and the C. L. Chester Productions, Inc., he writes.

Edna Wheaton Marries California Manufacturer

The members of the Paramount publicity department apparently make other romances besides the ones they manufacture about famous stars and directors. The latest Paramount romance had its climax on June 8 when Miss Edna Wheaton, who plays the role of "Beauty" in George Fitzmaurice's "Experience," became the bride of Irving Stark, a wealthy California toy manufacturer. The ceremony was performed in New York City and the couple are now on their honeymoon.

Miss Wheaton is 18 years old and her husband is 23. When Miss Wheaton was found by the Paramount publicity department she was rooming with a family in an uptown apartment house and was studying music, having come to New York only a short time before from Ithaca, where she was a singer in a church choir.

Kane Appointed Manager of Paramount Production

Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production, announced the appointment of Robert T. Kane as manager of the production department, succeeding Walter F. Wanger. Mr. Kane will begin his new duties immediately.

The appointment follows an enviable record established by Mr. Kane as production manager at the Paramount Long Island studio, which position he recently vacated to become general manager of the studio, succeeding Victor H. Clarke, who was made special representative of the production department.

At the same time Mr. Lasky made it known that his present staff in the home office would remain the same. Harry Durant will continue as Mr. Lasky's assistant, William C. Bullitt as managing editor and E. C. King as liaison manager between the production and distribution departments. Robert E. MacAlarney will continue as production manager in the London studio.

Mr. Lasky also made public the fact that he had appointed Al Kaufman general manager of European production, with supervision over all production activities in England and on the Continent. This appointment brings Mr. Kaufman back to the Paramount fold after an absence of more than a year, he formerly having been Eastern studio manager.

"Dream Street" to Play Third Big Broadway Run

"Dream Street," the latest David W. Griffith production released by United Artists Corporation, is setting a new record for Broadway by now being booked for the Strand Theatre, thus making its third successive run in a Broadway playhouse since its release on April 25.

Denmark Theatrical Folk to See American Films

Arrangements are being made by the Theatrical Association of Copenhagen, Denmark, to obtain special Scandinavian re-

leases of "The Four Horsemen," Metro's super production, and "A Certain Rich Man," Benjamin B. Hampton's big drama, which are to be given premiere showings to the theatrical profession in the capital cities of Denmark, Sweden and Norway in honor of Jean Hersholt, who plays important roles in each picture. Hersholt was a noted actor of the Scandinavian stage before coming to America to appear in films.

Expresses Appreciation

William A. Brady, president of the National Association of the Motion Picture Industry, has received an appreciative letter from Mrs. Franklin K. Lane, to whom he recently forwarded a set of engrossed resolutions adopted by the National Association expressing its sympathy to Mrs. Lane in her bereavement.

Mr. Lane, when secretary of the interior, was chairman of the Americanization Committee, through the efforts of which the motion picture industry heartily co-operated in spreading Americanism propaganda through the medium of the films.

Universal Rewards Efficient Employees

As a reward for efficiency and good service, Universal is sending two of its factory employees on a thirty day trip to Los Angeles and the Universal studios at Universal City. The lucky workers are Mrs. Charlotte Marcus, private secretary of the factory superintendent, and Irving Stolzer, one of Universal's expert film printing timers. Both have been with Universal since it was organized.

The Coast trip is the result of a promise made to the Fort Lee factory employees several months ago by R. H. Cochrane, vice-president of the company. It is one of the steps Universal is taking to build up employer-employee relationship and to increase factory efficiency.

As an earnest of Universal's confidence in its employees, Mr. Cochrane left the choice of the two most efficient workers in the hands of the employees themselves. He put it up to the co-operative organization now existing in the Universal factory.

There was an election at large of candidates from the various departments under the direction of the house energy committee. Candidates were elected on the basis of quality of work, co-operation with superiors and fellow workers, quantity of work and experience.

The selected candidates then were acted upon by a joint session of the house and senate of the industrial democracy system and the two winners selected by ballot.

Holmes, Business Manager for Orient Corporation

E. S. Holmes, well known in film distribution circles for nine years, has been selected business manager for the Orient Pictures Corporation, a company organized by A. H. Woollacott and a number of prominent Los Angeles business men to distribute motion pictures in the Orient.

Mr. Holmes states that the Orient has just completed arrangements whereby it will distribute films in Japan, China, India, Manila, etc., under the same distribution methods that exist in the United States. Exchanges are being opened which will be in charge of experienced American and foreign representatives.

Arrangements have already been completed with the Associated Producers and several other important producers for the exclusive distribution of all their pictures in the Orient. Mr. Holmes advises that the Orient is in the market for additional productions of merit, including features, serials, comedies, etc. The home office is Suite 302-310, Stock Exchange Building, Los Angeles.

In the Independent Field

Leading Independent Distributors Are Optimistic Over the Outlook

The outstanding feature of the week is the strong spirit of optimism prevailing among a number of distributors who are prominent in the independent field. These men are not speaking from hearsay but are basing their statements on recent increases in the amount of business done by their companies and upon the results of first-hand information obtained on tours to exchanges throughout the country. They report that affairs are rapidly getting into good shape and that exchanges and exhibitors look forward to a period of great prosperity for the independent field. The producers are not confining themselves to words, but are backing their beliefs with increased production and distribution plans.

Joe Brandt, president of C. B. C. Film Sales Corporation, who recently completed a two and a half months' trip to the West Coast during which he visited prominent exchanges and also came in contact with prominent state right buyers at the convention of Federated Exchanges in Chicago during the past week. He is enthusiastic over the outlook, and referred to Senator Walker's recent speech before the M. P. T. O. A., in which the opportunity and importance of the work of the independents was emphasized. This, says Mr. Brandt, is the most important message the independents have ever received and is a formal recognition of their power. He further points to the big things they have already accomplished in the past year, to the showings of independent pictures such as "Hush," "The Black Panther's Cub" and "Isobel" at leading Broadway houses and first-run theatres throughout the country and presages even greater achievements, both in the line of features and short subjects which have also secured exceptional bookings.

Mr. Brandt, who has announced the completion of "Hearts of the North," a big independent special, reports that he found conditions at the Coast are improving, with great activity in the producing centres and many indications of prosperity. He advocates greater organization and co-operation among independents and believes that the real opportunity for the state right field is at hand, as the power of the independents is being recognized and they should make a bid for even greater recognition by keeping up the good work and doing even bigger and better things.

Victor B. Fisher, general manager of Associated Photoplays, also reports that conditions are improving and that he looks forward to a year unequalled in the

film industry, with "more business, better pictures and less worry than ever before." Mr. Fisher is enthusiastic over the business done by his company in the past few weeks and refers to George Fecke of Boston, Sam Zierler of New York, Gene Marcus of Philadelphia and L. C. Baxley of Dallas, who do not appear to be at all "down in the mouth" or fretting about conditions, and who have recently purchased his company's entire output for the coming year, thus backing up their judgment.

On the production end, Mr. Fisher reports the completion of a Helen Holmes' feature and the starting of another one, while Cliff Smith is working on a series of eight features, and Spencer Productions have started a series of features starring Mary Anderson, which is in itself a healthy sign. M. L. Schwartz, traveling for the company, also reports an improvement in conditions and a general feeling of optimism.

C. C. Burr is also so confident of the brightness of the outlook and reports most encouraging and substantial results have been achieved by Affiliated Distributors, Inc., in their project of nation-wide distribution through representative exchanges. This company already has two productions ready; a Kay Laurell feature, "Lonely Heart," and "Sunshine Harbor," featuring Margaret Beecher, while Johnny Hines is working on the first of a series of five-reelers. Affiliated also has the screen rights to a series of Northwood romances by a well-known author on which production work will start soon. "There is every reason for the enthusiasm which permeates our organization and our associates," says Mr. Burr.

Dr. W. E. Shallenberger, who only recently announced an ambitious program of twenty-six features for distribution through Arrow during the current year, is pleased with the outlook and has already enlarged on this program and announces the production of a series of eight additional features starring Jack Hoxie, whose first series was well received. He reports, to back up his optimism, that during the last forty-five days Arrow's sales have broken the record for any similar period in the company's history.

J. Joseph Sameth, of Forward Film Distributors, is another state right executive who is encouraged with the outlook. This company, which only recently arranged to handle the Muriel Ostriche series of features produced by Salient Films, reports good business with the initial production, and after opening its own exchanges in New York, now announces the produc-

tion of a series of two-reel subjects featuring Claire Whitney and Robert Emmett Keane.

Melvin Hirsh, manager of the New York Aywon film exchange, reports the increase in April business was 60 per cent. over the previous year and May and June business has already shown a corresponding increase.

Other state right organizations

report similar improvement, for example, Plymouth Pictures has already sold the entire territory on its first feature and has arranged for a series of six for the remainder of the year.

The record being made by Equity Pictures Corporation with its Clara Kimball Young series is excellent, with bookings in the country's leading first-run houses. This is also true with the recently acquired "Black Panther's Cub" starring Florence Reed, which opened in two of the most prominent theatres in the country at the same time and which gives promise of exceptional business.

Three Franchises for Series Are Sold by Associated Photo-Plays

Three sales of Associate Photo-Plays, Inc., franchises were reported for the entire output of sixteen pictures scheduled for release within the next twelve months.

After screening "The Wolverine," starring Helen Gibson, and "Western Hearts," with Art Staton and Josie Sedgwick, Sam Zieler, president of Commonwealth Film Cor-

poration, contracted for New York territory. Gene Marcus, head of Twentieth Century Film Company, of Philadelphia, purchased the franchise for Eastern Pennsylvania and Southern New Jersey and the Lion Film Corporation of Dallas secured the Texas territory. Milton J. Schwartz, sales manager of Associated, left this week for a tour.

Novel Exploitation Aid Designed for Federated Screen Snapshots

A special exploitation help is being sent out to its exchanges by Federated Film Exchanges in connection with Federated Screen Snapshots.

A long, single-column cut has been made with special art lettering: "Federated Screen Snapshots offers in a single reel more stars than the biggest all-star program. Look at this line-up for one issue." The cut is made to look like a strip of film, with the bottom frame reading: "And every other issue is Just As Good. It solves your problem of what to use for a single-reel release."

There are six frames with space for cuts. With each issue of Federated Screen Snapshots enlargements are made from the negative and reproductions inserted in the original cut. An electro is sent to each Federated exchange, and a proof to the exhibitors.

Excellent results are reported on the use of this method of exploitation.

Darwin Theory in New Kineto

"Was Darwin Right?" the first Kineto Review in the Second Series being released through National Exchanges, Inc., is released this week.

"Was Darwin Right?" is a picture of the many representatives of monkey-land, thirty-seven types in all. One finds in it gorillas, chimpanzees, orang-outangs, mandrills, etc. The picture is especially interesting at this time because of the new interest raised in the subject of Darwinism by the latest book of Bernard Shaw, "Back to Methusalem."

Forward Announces New Series of Twelve Two-Reel Subjects

A series of twelve two-reel pictures starring Claire Whitney and Robert Emmett Keane will be released by Forward Film Distributors. These "featurettes" will be produced by Hal Benedict, and President Sameth of Forward promises they will be of such a nature that they can be booked in the first run houses in the big cities as well as the small towns. They will be filmed at the Benedict Studios in

College Point, Long Island, and the stories will be of the comedy-drama type.

Mr. Benedict was formerly a director for Essanay and Mutual. Miss Whitney is well known for her work in feature pictures and also in vaudeville. Mr. Keane is also well known in vaudeville.

The first subject has already been selected and production work will begin immediately.

In the Independent Field



ROY STEWART

Starring in Joe Brandt's big feature, "Heart of the North"

Arrow Announces New Series of Eight Films Starring Jack Hoxie

Due to the success of the present series of eight Jack Hoxie features, Ben Wilson has signed a new contract with Hoxie to star him in a new series of eight features to be made during the coming year, which will also be distributed by Arrow Film Corporation, as were the previous eight.

Arrow announces these productions will be laid in the West and Northwest and will give Hoxie full play for his virile outdoor characterizations. Arrangements have also been made for the star to make a tour of exchange centers and prominent theatres throughout the country. He will leave Los Angeles on June 13 for Dallas, thence to Oklahoma City, in which cities he will be the guest of the Specialty Film Company. In Dallas he will be met by Thomas A. Curran, Arrow's special representative.

Mr. Hoxie will then visit Kansas City as the guest of Joe Fox, of

Phoenix Film Corporation, then will go to St. Louis, New Orleans, Atlanta, Charlotte, Washington and New York. After a week in New York he will visit Boston, Philadelphia, Pittsburgh, Cincinnati, Cleveland, Detroit, Chicago, Milwaukee, Minneapolis, Omaha, Denver, Salt Lake City and Seattle. The trip is

expected to occupy about ten weeks.

Mr. Hoxie's rise as a star has been rapid. After a short career playing bits he was cast for the "Lightning Brice" serial, then featured in "Thunderbolt Jack" serial, then starred in a series of westerns which have proved popular with the fans.

Roy Stewart Is Star of Brandt's Big Special "Heart of the North"

In the new special production, "Heart of the North," which Joe Brandt will handle and in which George H. Davis, who distributed "Isobel," is also interested, Roy Stewart has the leading role, and he is assisted by Louise Lovely and a competent cast.

Roy Stewart has been featured in a number of prominent screen pro-

ductions, including several Triangle features. He also had prominent roles in "The Westerners," "Riders of the Dawn" and others distributed through Hodkinson, and Betty Compson's "Prisoners of Love," a Goldwyn production.

Louise Lovely is said to have been the first Australian screen star being featured in the first five-reeler made in that country. She was also featured in Bluebird productions and appeared opposite William Farnum in several features and was later starred in Fox features.

Harry Revier, who directed the production, is responsible for a number of screen successes, including "The Son of Tarzan" serial.

Phil Selznick Buys Rights for "Black Panther's Cub" for Ohio

Phil Selznick, one of the most prominent state right buyers in the country, has purchased from Equity Pictures Corporation, the Ohio rights to the W. K. Ziegfeld spectacular production, "The Black Panther's Cub," starring Florence Reed, and is making big plans for the early release of this picture in his territory.

Equity has prepared an elaborate and unusual campaign for this production which is one of the biggest pictures ever distributed on the state right market and which already enjoys the distinction of having achieved a simultaneous premiere at two of the country's leading theatres, the Capitol in New York and the Majestic in Boston, marking an epoch in the independent field.

Mr. Selznick is a "live wire" exchangemen and has a reputation of being one of the shrewdest buyers in the independent field. He has successfully handled many of the biggest pictures distributed on the state right market, and his purchase of rights on "The Black Panther's Cub" is an endorsement of the calibre and possibilities of the production.

This picture, the initial production of the W. K. Ziegfeld Cinema Corporation, is announced as having cost a quarter of a million dollars to produce. It was directed by Emile Chautard, a well-known director, and in addition to Miss Reed, who is a star of both the stage and screen and at present appearing in a successful stage play, "The Mirage," the supporting cast is of unusual ex-

cellence, numbering as it does several players who have been starred or featured in stage productions. Norman Trevor is co-starring in "Enter Madame," Henry Stephenson has a prominent role in "Spanish Love" and Mlle. Dazie, Tyrone Power and Earle Foxe have achieved prominence in Broadway successes.

Postpones Serial

General Manager Joseph L. Roth, of the Federated Film Exchange of New England, announced that the release of "Miracles of the Jungle" serial in that territory has been postponed until autumn and that in the meantime "The Tiger Band" serial will be released.

Four Kineto Films

Now on Broadway

Four of Charles Urban's Kineto Reviews are occupying prominent

places on the programs of Broadway theatres this week.

At the Criterion "Combatting the Elements" is in its second week.

At the Capitol Theatre is another reel by Mr. Urban literally "edited to order." Mr. Rothapfel expressed a desire for a scenic of Venice to denote the atmosphere called up by some of the music from the "Tales of Hoffman." So Mr. Urban set his editorial staff to work and evolved what Mr. Rothapfel wanted. The title of the reel is "Venice."

The Rialto is showing "Village Life in Switzerland," photographed by H. and M. R. Hartmann, of Berne, Switzerland, and there is a "Movie Chat" at the Rivoli.

Jossey on Tour

J. S. Jossey, special sales representative of Arrow, has left Chicago for a tour to the Coast. He goes to Denver, Salt Lake City and Seattle, visiting prominent theatres and independent exchanges in those territories.

Excellent Business Reported on "Mother Eternal" in New York

Graphic Film Corporation, releasing the Ivan Abramson production, "Mother Eternal," in New York and Northern New Jersey, reports that despite the approach of the summer season this feature is doing exceptional business.

The manager of the U. S. Theatre in Paterson after playing it for a week at that house also booked it for opening week at his Newark

Theatre beginning August 1. In New York this picture was shown for four days simultaneously at the Regun, Mount Morris and Morning-side theatres, which are competitive houses. In the Bronx it was shown at Miner's and Belmont theatres for four days and for a week at the Star. Similar conditions are said to prevail in Brooklyn.

Rothafel Books

"Ten Dollar Raise"

J. L. Frothingham's American comedy-drama, "The Ten Dollar Raise," which is scheduled for release by Associated Producers on June 26, has been booked for a pre-release showing by S. L. Rothafel, of the Capitol Theatre, New York, for the week of June 12.

The deep, underlying pathos of the story is best indicated by the dedication of the author, Peter B. Kyne, who said: "I dedicate this photoplay to the underdogs of the world, to the millions of underpaid clerks and bookkeepers, who, depending for existence on the whim of an employer, daily realize that 'man's inhumanity makes countless nations mourn.'"

New Series

Franklyn E. Backer, president of Horizon Pictures, Inc., announces his company will release a series of twelve two-reel westerns under the brand name of "Sunset Slim Series." He also reports considerable interest among buyers in "The New Minister," based on Will T. Bingham's stage success.

Fifth Federated Hallroom Ready

"A Chili Romance," fifth of the Federated Hallroom Boys Comedies, featuring Sid Smith, was recently turned over to Federated Film Exchanges of America, Inc., for release to their exchanges.

Phil Selznick

of PHIL SELZNICK PRODUCTIONS Inc., Cleveland, Ohio, has purchased from Equity Pictures Corporation, the entire State of Ohio for W. K. Ziegfeld's lavish production "THE BLACK PANTHER'S CUB" starring Florence Reed, directed by Emile Chautard. Taken off hand, this news sounds in no way unusual.

Carefully analyzed, it carries immeasurably greater meaning than first thought might convey. To all Independent Exchangemen throughout the country, this transaction should carry unusual significance, for it reveals one of the shrewdest Independents in the business in a deal that will net him more real money than the handling of any other independent picture in the history of his business. Phil Selznick doesn't gamble. He doesn't have to. With all the big pictures on the market his selection and purchase of "THE BLACK PANTHER'S CUB" is a magnificent testimonial to the possibilities of this lavish production. Exhibitors throughout the State of Ohio are referred to PHIL SELZNICK PRODUCTIONS, Inc., Cleveland, Ohio, for bookings on "THE BLACK PANTHER'S CUB."

Other Independent Exchangemen are advised to communicate with Equity Pictures Corporation without delay for this first quarter-of-a-million-dollar Independent picture that has already played first run at New York's CAPITOL THEATRE as well as Boston's beautiful MAJESTIC THEATRE. Elaborate and unusual advertising soon ready for this greatest of all Independent pictures ever released. For further details communicate immediately with—

EQUITY Pictures Corporation

Aeolian Hall, New York

Interest in Dempsey-Carpentier Fight Causes Big Run on Serial

The speedy response of the picture screens of this country to whatever is "in the air" in the way of absorbing coming events, has a fresh illustration in connection with the Dempsey-Carpentier championship fight set for July 2. Pathe Exchange reports that since publication of arrangements for that great sporting event the demand for prints of the Dempsey serial, "Daredevil Jack,"—always active since the picture was first released—has practically exhausted the supply. Branch exchanges in all parts of the country unite in reports of packed houses and increasing interest wherever the Dempsey picture is shown.

Many far-sighted exhibitors, it is stated, are showing two and three episodes on their "serial day" in order to meet the great day of the fight with an exhibition of the final episode. This is a concession to the expressed desires of their patrons because they can't get enough of the champion while the excitement mounts up.

In most of the larger centers of population exhibitors are arranging with leading newspapers to supply them with bulletins of the progress of the fight, which will be flashed on the screen from time to time while the final episodes of "Daredevil Jack" are being shown.

Rushes Negatives by Airplane from Location to Laboratory

Utilizing a fast airplane to rush film from location to the studio laboratory in order that a report might be obtained in the minimum of time is the latest method employed by a motion picture producer in pursuance of his art.

This stunt was executed by Cecil B. DeMille in the filming of some of the location scenes in his current and as yet untitled Paramount production. One of DeMille's airplanes from the Mercury aviation field was

used and the experiment proved highly successful.

The location chosen for some of the elaborate night scenes in this production is approximately thirty miles from the studio and the laboratory. By rushing the film to the laboratory and securing an immediate report it was possible to keep people and equipment in place for the short additional time with the minimum expenditures of time and money.

George Beban Royally Welcomed on His Return to Los Angeles

George Beban has returned to Los Angeles, received, it is said, one of the greatest greetings ever accorded an actor in that city, and now has settled down to the serious work of production. The reception given Mr. Beban by public officials, civic organizations and a legion of friends associated with the motion picture industry and other business enterprises of the West Coast me-

tropolis will long be remembered by the star as one of the most momentous occasions of his career.

The Beban reception that began with the welcome of the star to Los Angeles and ended with the showing of "One Man in a Million" at the Kinema Thea., with Mr. Beban appearing in his sketch, "The Sign of the Rose," in addition to the production, will be recorded in the film.

Abbe in Title Role Harry Ham Is in Paul Powell Film

Charles Abbe, who is playing the name part in Paramount's picturization of Peter B. Kyne's well known "Cappy Ricks" played in the stage production two seasons ago. During the company's Boston run Abbe became ill and had to leave the piece, his place being taken by Tom Wise. Abbe is a typical "Cappy" after Mr. Kyne's best description of the character.

Harry Ham, well known in this country, Canada and Europe, is taking an important part in the new Paul Powell production for the Paramount British Producers, which has been adapted for the screen by Miss Mary O'Connor from an original story by E. Phillips Oppenheim.

Carl Laemmle Announces the Engagement of New Film Star

Carl Laemmle, president of the Universal Film Manufacturing Company, announces the engagement of another star for next year's special attractions. Already two stars have been engaged and were

announced recently, Hoot Gibson, a well known exponent of Western drama, and Marie Prevost, a famous California bathing beauty, who will have her first experience of drama in Universal Special Attractions.

The new star announced by Mr. Laemmle is Miss du Pont. Although the name is entirely new to the screen world, and although the general public has never had an opportunity to see Miss du Pont, yet she has been working in films for almost nine months. When Irving G. Thalberg visited New York recently one of his principal objects was to complete the negotiations between Mr. Laemmle and Miss du Pont which would make her a Universal Special Attraction star.

Miss du Pont's entire nine months' experience in the film has been acquired in one picture, "Foolish Wives." But it is said she developed wonderful dramatic ability and when she starts her starring career in Universal Special Attractions, she will be well schooled.



HERE'S A NEW ONE

A new star for Universal special attractions and a new stunt—for she is to be known as Miss du Pont. Her given name is not revealed

June 19 Slated as Release Date

The release date for "The House of Alarms," the first episode of the new Pathe serial, "The Yellow Arm," has been announced by Pathe Exchange, Inc., as June 19. Juanita Hansen, who scored heavily in the Pathe serial, "The Phantom Foe," is starred in the new chapter play.

EDITH

415 SO. EL MOLINO AVE.

Four years with Famous Players-Lasky Corp.

Twenty-eight Photoplays (Five originals) produced by them with

Ethel Clayton, Constance Talmadge, Sessue Hayakawa, George Beban, Marguerite Clark, Vivian Martin, Shirley Mason, Bryant Washburn, Lila Lee, Bebe Daniels, Wanda Hawley, Mary Miles Minter.

CONTRACT



KENNEDY

PASADENA, CALIF.

Latest Releases:

"Oh Lady, Lady!"

"Don't Call Me Little Girl"

EXPIRED



MAN IS AS OBVIOUS AS AN OPEN-FACED WATCH, BUT WOMAN—AH, SHE'S DIFFERENT!
Sister's pet topic of conversation with us is discussed pantomimically by William Duncan in his new Vitagraph production, "Where Men Are Men." Now in behalf of the sex we ask you: "Are men so darned discernible?"

Pathe Releases Big Kipling Film to Aid Theatres' Summer Business

From the time Paul Brunet induced Rudyard Kipling to write directly for the screen and selected "Without Benefit of Clergy" as his first medium, Pathe has been extremely confident of the success of the venture. There was every indication that Mr. Kipling could readily adapt himself to screen technique and to the tastes of the American lovers of motion pictures, yet this opinion was based entirely upon theory.

Theory, on this occasion, rang true, however, for "Without Benefit of Clergy," through the co-operative efforts of Mr. Kipling, Randolph Lewis, his supervisor, James Young the director, and Robert Brunton, the producer, has been made into one of the outstanding features of motion picture annals, it is said.

Just what the great American public thinks of Mr. Kipling's

screen venture is attested by the host of inquiries made at the Pathe offices throughout the country for information as to release date of the classic story. First announcement of July 3 as the date of issue brought a response from exhibitors that was surprising even to Pathe officials. Showmen looking for big features to hold up their business during the warm months are grateful to Pathe for issuing "Without Benefit of Clergy" in July.

One very prominent showman, in commenting up Pathe's verdict to make the first Kipling picture a summer release, asserted:

"Pathe will lose nothing by this determination. All other exhibitors, like myself, are anxious to get big features for the warm months, but unfortunately it is not always possible owing to the fact that most big pictures are held back for fall release."

First prints of "Without Bene-

fit of Clergy" are leaving the Pathe laboratory now and will be in all the exchanges within a week or ten days.

Several propositions have been made Pathe to place "Without Benefit of Clergy" in a big legitimate theatre in New York for an extended run. This, however, is against the Pathe policy and will not be attempted. Pathe feels that its interests lie in giving to the exhibitor the best it can possibly obtain in the way of pictures, and in steering absolutely clear of competition with the showman, whose terrain it holds inviolate.

Many Bookings on Jack Dempsey Film

That Pathe screen "nugget," as several leading exhibitors have termed "A Day With Jack Dempsey," with still nearly a month to run before the big fight itself obliterates public interest in the champion's training stunts, already has scored a record for exceeding the distributors' anticipations—so reports Pathe Exchange. The timely and illuminating one-reeler is welcomed by shrewd picture showmen as one of those fortunate program "high spots."

This fact is clearly evidenced by the large number of houses of the first class which immediately booked and are showing "A Day With Jack Dempsey," of which the following

named are representative: Capital, New Bedford, Mass.; Temple, Grand Rapids; Foys, Dallas; Gayoso, Doric, Electric, and Victory, Kansas City; Victoria and Rivoli, Philadelphia; Priscilla, Cleveland; Rialto, Omaha; Strand, Aberdeen, Minn.; Mark Strand, Brooklyn, N. Y.; Howard, Boston; Mozart, Elmira, N. Y.; Majestic, Kankakee, Ill.; Grand, Cincinnati, O.; together with several of the best theatres in the Pantages Circuit.

"Footlights" Completed

The titling, editing and assembling of "Footlights," Elsie Ferguson's latest Paramount picture, made from Rita Weiman's story of the stage which appeared in the Saturday Evening Post, has been completed at the Paramount Eastern Studio. Officials of the company who have viewed the pictures in its complete form are enthusiastic over and say that it is one of the best Miss Ferguson has done in a long time.

Eileen Percy Is Star in New Film

What chance has an uncle to head off Cupid's poaching on his preserves when on those same preserves dwells a glorious young female such as is impersonated by Eileen Percy? Little chance, indeed, even though the uncle be extremely alert at all times to guard the young charge left to his keeping by his brother's will, with instructions that the girl Betty, who is an heiress, shall be secluded on a big Western ranch 'until she is 20. The whole story is portrayed in the Fox picture, "Maid of the West."

Veiller Makes Film Precedent in Screening "The Last Card"

"In "The Last Card," Metro's special production starring May Allison, picture-goers will see many film novelties, it is said. Bayard Veiller directed it.

There are but six "close-ups" in the picture, although, it is stated, the intimate touches embodied in it bring the spectator closer to the characters than ordinarily is the case. There are no "cut-backs," although the recital of the story leaves little to the imagination.

"In this production I have endeavored to stage a picture as nearly like my productions on the legitimate stage as possible—of course making use of the wider range of the camera where this could be done without sacrificing the story," said Mr. Veiller in explaining his departure in film making.

"I have worked up to my climaxes just as I would have done on the stage. Nothing superfluous has been shown. It always has been

my idea that the story is the first requisite of a successful picture production. In this picture I have tried to put that thought into execution."

The story itself is from the pen of Maxwell Smith and was scenarized by Mary O'Hara.

Your patrons will welcome it!



devotion

Worth waiting for!

Educational to Release Dramas of Feature Caliber in Only Two Reels

Dramas of feature caliber, with all the heart appeal and action of a five-reeler though only two reels in length, are to be distributed during the new year by Educational Film Exchanges. These two-reel dramas de luxe, which are to be produced by Selig and Rork, will mark the return of an old favorite, the "Diamond S. Specials."

These specials will be based on well-known works of such famous authors as James Oliver Curwood, Gilbert Parker, E. Phillips Oppenheim, Winston Churchill and others of national and world renown. The stories providing the scenarios for the dramas are complete novels, so that one of the most difficult tasks involved in their production is that of keeping them down to two-reels. How well the producers aim to accomplish this task, however, is shown in the first two of the pictures, which have been completed. Each tells the entire story, strikingly, and with the fastest action, without any suggestion of lagging or "footage," it is said.

"The Northern Trail," from Curwood's story, "The Wilderness Mail," and "The Policeman and the Baby," by Clarence L. Cullen, are the two pictures which have been finished. Those who have seen them

have been impressed by the difference in subject and general character. The lighter trend of the latter play, in which the policeman fails to recognize his own infant child and attempts to care for it as an "abandoned baby," is in striking contrast to the deep tragedy of "The Northern Trail."

The thrilling dog race, in which the valiant husband struggles with his team of mail-carrying dogs in an effort to win the \$1,000 that would bring health and strength to his crippled child, only to be beaten out by the man who covets his wife; the flight of the winner with the wife and mother; then the chase and the battle of two men alone in the wide stretches of snow, over the frozen body of the wife—all these are pictured here in a way that will make the heart throb as but few long features are able to do, it is said.

Exceptionally fine work has been done in this play by Lewis Stone, Ethel Gray Terry and Wallace Beery. Miss Terry was especially engaged to play in the all-star cast of this picture, which was made under the direction of Bertram Bracken. In "The Policeman and the Baby," which also was directed by Mr. Bracken, the cast includes

William Desmond, Wallace Beery and Elinor Fair.

As the result of Col. William N. Selig's efforts over a number of years, there are now available for use in these two-reel dramas an exceptional list of stories by famous writers. Besides those already mentioned, the authors from whose works the stories for the series will be taken include Hallie Irminie Rives, Randall Parrish, Gen. Charles King, Marie Conquest, Edward Rosc, Henry Pettit, Joseph Arthur and Harold McGrath.

C. Talmadge Film Is Being Revived

The June 20 release on the Selznick schedule is a revival of the Constance Talmadge picture, "Up the Road with Sallie." For the past month cutters and editors have been busy with the negative revising it and adding new titles. New prints are being made and a complete line of advertising accessories including press books and advertising is being provided.

"Up the Road with Sallie" was directed by William D. Taylor from a story by Francis Sturtevant scenarioized by Julia Crawford Ives. Norman Kerry, Kate Tonoray and Thomas H. Persse appear in leading support of the star.



"FINE FEATHERS MAKE FINE BIRDS"
But the foliage isn't the most important thing after all, as charming Ethel Clayton discovers in the Paramount picture, "Sham"

230 Mile Drive Through Flood Territory to Show "The Kid"

Driving 230 miles over roads rendered almost impassable by a flood and across a railroad bridge from which large sections of ties had been washed away, is the extent to which one Oklahoma exhibitor went to keep a date on "The Kid."

The entire southwest corner of Oklahoma was flooded recently, train service was demoralized and all wire communication was down. "The Kid" had been booked by William B. Stubbs, manager of the Liberty Theatre at Erick, but because of the flood H. W. Nedow, manager of the First National exchange in Oklahoma City, considered the date to be dead.

He was surprised, therefore, to receive a telegram from Mr. Stubbs, asking him to ship the film to Hobart, which is eighty-five miles from Erick. The ingenious showman had sent the telegram by way of Texas, but it was not until Mr. Beddow received a letter from Mr. Stubbs that the exchangeman was aware that the picture had been shown

on schedule. Mr. Stubbs' letter follows, in part:

"I appreciate your efficient service in assisting me to be able to fill the date on 'The Kid.' Owing to the washouts between here and the city, the only train service I could find for this section of the country was from Oklahoma City to Chickasha and from there to Hobart. 'Therefore I wired you to ship 'The Kid' to Hobart, but, owing to the condition of the roads, it necessitated my driving about 115 miles. We found the river bridge out between Granite and Hobart, the only way across being the railroad bridge.

"We started across the railroad bridge, but found several places where the ties had been washed away. It was necessary to get 2 by 8's to lay across the holes. By using these and then picking them up and carrying them to the next hole, we were able to get across and reach Hobart. Owing to the bad condition of the road it took us all day and we did not reach home until 11 o'clock that night."

Second Theatre Required for "Peck's Bad Boy" in Atlanta

Here's a new one from Atlanta—the "overflow show." Overflow political meetings are common, but this is the first time in film history that a company, after a week's showing of a picture, had to use a second theatre to take care of the crowds.

"Peck's Bad Boy," in which Jackie Coogan is the stellar character, was the attraction that established this record. It was booked for the Criterion Theatre for the week beginning May 22. The house was mobbed daily by eager fans in increasing numbers and when Saturday arrived the street in front of the theatre was congested with humanity.

Owner Sig Samuels and Willard C. Patterson, the manager, after one look at the crowd saw that it would be a physical impossibility to accommodate all of them, but they didn't relish the idea of disappointing their patrons. Then came the original idea.

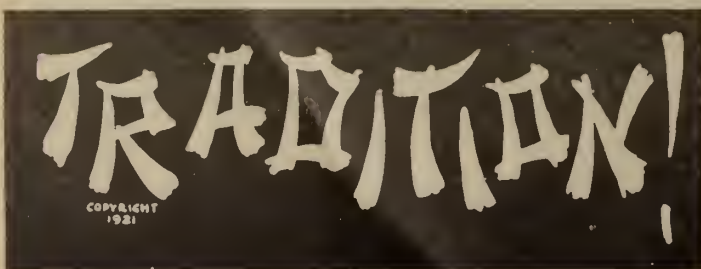
The program at the Savoy Theatre, another Samuels house, was taken off, a second print of

"Peck's Bad Boy" was obtained and part of the mob in front of the Criterion was diverted to the other theatre, with the result that nearly all the Atlantans who wanted to see the picture were able to do so. The same prices prevailed at both theatres.

Many Authors Praise Smallwood's Attitude

Many of the best known authors have congratulated Ray C. Smallwood upon his stand that the writer should share in the profits of the picture from his pen. Although Mr. Smallwood made this statement but a week ago, the word has been flashed broadcast and at his offices at 150 West Thirty-fourth street, telegrams and letters have been pouring in.

Smallwood declares that, in addition to a cash advance, he will give the author of a story chosen by him a certain percentage in the receipts of the picture.



Keeping in Personal Touch

By FRITZ TIDDEN



THAT exhibitors are overdoing prologues is the opinion of Hugo Riesefeld, director of the Rialto, Rivoli and Criterion theatres. They are the vogue now, but he thinks most managers of large theatres are playing them to the limit, whereupon they act as boomerangs. Our own Epes Winthrop Sargent has been of the same opinion these many moons, and he has consistently refused to use stills of prologues in his most popular and valuable department.

Some exhibitors are "finding them in the stills"; photographic stills—not the other kind. Others are telling the story of the feature picture all over again in song and dance and still others are putting on to the stage what amounts to a lobby display. Of course, in many cases, the prologues are excellent, but the rush for them has become so great and the idea so widely advertised, that a word of warning will not be amiss.

Hugo Riesefeld was discussing the subject the other day.

"There is a great deal of danger in the prologue business," he said. "The easiest thing, of course, is to take an idea out of the picture and stage it. If you do that, nine times out of ten, you can't do quite so well as the producer of the picture did. He has resources that are intended for the use of thousands of theatres. He has artists whom the exhibitors can't afford to engage. Settings, dancers, real beauties, all are beyond the means of even the most extravagant exhibitor. Of course, you don't get results when you put on a poor imitation of the real thing as a prologue. On the other hand, if you do succeed you are likely to have an anti-climax on your hands. It's a ticklish situation.

"You know," Riesefeld said in conclusion, "when you serve a chicken dinner you don't necessarily have chicken soup with it. A little contrast is often helpful to the appetite as well as the eye."

Frederick Collins, whoever he may be, wrote an article called "Highbrow Hand-Me-Downs," which the Saturday Evening Post saw fit to publish last week. Mr. Collins' wordy effusion is conspicuous for a number of things that are not what you might call complimentary to Mr. Collins.

The title of the article refers to moving picture scenarios, and the subject matter flays them, banishing them all into the class of trash and whaling all authors who would stoop so low as to write them, calling the men and women who do "money mad" and "movie outcasts." (The Saturday Evening Post is not noted for scrumpy payments for ar-

ticles, nor has writing bombastic attacks on any old thing ever been known as an unremunerative procedure.)

But the cast iron suspenders go to Mr. Collins for his "literary" style. The article is well larded with such high sounding phrases, to influence the careless reader into thinking there is something behind them beside wind, as "no hegira so precipitous or so complete," "cinema dementia," etc. Mr. Collins writes as though he had one eye on the dictionary and the other on his paper, with the dictionary a constant and handy companion, wherein to find words to lay down a smoke screen to give the appearance of something real or dangerous about to happen behind it. He evidently is fascinated with the sound of his own Remington, as it were. And he also writes with the sorehead appearance of a man who has just had a poor scenario turned down by a picture company and is full of spleen.

Some idea of Mr. Collins' utter ignorance of conditions as they really obtain and his numerous misstatements may be realized from one quotation among the many that could have been chosen. Early in his effusion the writer says: "Every theatrical personage, from Beerbom Tree to Eddie Foy, entrained forthwith for Hollywood. This was ten years ago and of the lot only Fairbanks of the lambent smile and Chaplin of the shuffling feet remain to get the gold!" Need we go further?

Writing on the subject "What Do You Mean by 'Sex Plays'?"



MAURICE TOURNEUR TAKES A RIGHT TO THE JAW THAT ALMOST MAKES HIM HEAR THE BIRDIES

The director, whose "The Foolish Matrons" will be released soon by Associated Producers, keeps in strict athletic training in case an actor asks for more salary

Norma Talmadge contributes an illuminating article in the June number of Pictorial Review, which has been conducting a campaign for cleaner movies and a self-inflicted remedy in place of censorship. This is the fourth article in the series. Pointing out that the movement for better pictures has her approval, Norma declares that all love stories come under the general classification of "sex stories" and intimates that the trouble is not with the plays themselves but with the minds which see subtle, immoral hidden meanings where none were intended.

* * *

A recent issue of "The American Architect" contained an extremely interesting article on "Architecture and the Motion Picture," by Carl A. Ziegler. After briefly summarizing but none the less inclusively the history of the expression of thoughts by pictures from the time in the dim ages when man crudely carved on slabs of stone or painted on skins stretched before the door of his cave down to the present day and the moving picture, Mr. Ziegler succeeds in pointing out the close affinity between motion pictures and architecture. He states the educational value of the screen in the familiarizing the public with the little known art form of architecture. And of course he states the value of architecture to the screen.

It is on the creation of correct atmosphere where Mr. Ziegler dwells the longest and his chief illustration is the building of the village of Thrums by the Famous Players-Lasky studio for the pro-

duction of "Sentimental Tommy." He, an architect, marveled at the manner in which, for instance, the appearance of centuries of use conveyed in the buildings and everything about them, and their perfectly copied architectural exactness. Mr. Ziegler closes his article:

"Nothing is to be gained by placing the fine arts in a position where they become the subject of smug pedantic discussions of the 'high brow' variety, and the architects of this country should assist in every way possible the movement to secure for American audiences the very valuable inspiration which comes from seeing with comprehending minds great architectural conceptions.

"The most matter-of-fact business man receives such an impression on his first trip abroad (although it does seem to wear off). But what is to prevent the much maligned picture play from doing what our great colleges have failed to do, namely, the teaching of architecture as a matter of general education?"

May we rise to say "nothing?"

* * *

P. A. Parsons (Pap) is going to advertise himself to the trout up in the Catskill brooks for the next two weeks. The Pathe advertising manager earned his trip after the remarkable insert he has prepared on the Rudyard Kipling picture, "Without Benefit of Clergy."

* * *

Speaking of Brooks, Edgar Oswald, serial sales manager for Pathe, will pilot his own car up through New York State and Canada within the next few days, on his annual vacation. To keep in the atmosphere, the trip will be in the nature of a serial, stop-overs being made along the way. Mrs. Brooks will accompany her ever-growing husband.

* * *

Film fans practice the Edison method in their eagerness to learn about the stars. The quizzical bent of the average fan leads to such foolish questions as: "What does Wallace Reid?" "If home is woman's sphere, what is Martha Mansfield?" "Whose belt does Fatty Arbuckle?" and "Is Geraldine Farrar drawing nearer?"

* * *

When President Harding visited Keith's Theatre in Washington the other evening for the first time since he was inaugurated President he witnessed as the headline act on the vaudeville program Katherine and Janc Lee. The President was so impressed with the children that he sent a request back-stage that he would like to meet the two little girls. Thereupon Katherine and Janc shook hands with the Chief Executive and Mrs. Hard-



EDITH ROBERTS

Pretty Universal star of "Thunder Island" on a still hunt for blue-law and censorship agitators

ing and were personally congratulated for their work.

Our special detective service learns that on May 30, near Broad street, Philadelphia, Joseph Pierpont Reddy was relieved of three twenty dollar bills by a smooth working pickpocket. Following this Reddy had to see "The Parish Priest." It wasn't to confess, either, to what he said following the loss of his money, but because Ed Rosenbaum gave him tickets for the show.

Douglas Fairbanks is not too old for birthdays—not yet. He celebrated his thirty-eighth anniversary Monday, and doesn't care who knows it.

The presents he received were both unique and useful. There was a slide for his outdoor plunge at the Beverly home, two one-man boats and a Bedouin tent, all from Mrs. Mary Pickford Fairbanks. And besides all this, she gave him a made-to-order Pompeian day bed for his den. This is said to be one of the most expensive pieces of furniture of its kind ever built.

Another much appreciated present consisted of a large

parchment plaque bearing a photograph of Doug as D'Artagnan with a tribute to the star written by Edward Knoblock, world-famed dramatist, and below this the signature of every member of the Fairbanks' studio organization.

Then there was the usual list of comedy gifts: a stuffed duck from Jack Pickford; a South African ostrich saddle from Bennie Zeidman; a rubber purse from John Fairbanks, business manager for Doug; a pair of tickets to a good movie from Roger Lewis, magazine writer; three indestructible dog biscuits for Doug's police dog, from brother Robert, and, of course, many others.

Birthdays are quite the fad this week at the Douglas Fairbanks' studio. In addition to the one that came to Doug, Charles Warrington, "still" man for the company, also admitted that Father Time had stuck up the forty-third signboard on the highway of life for him. For a birthday present Doug gave Charlie forty-three dollars, saying, "This only goes to prove that you are a dollar a year man."

Colonel Bill Yoder, genial Rebel, and southern district manager for Pathe, gave New York another look at his cheerful countenance last week and then started for St. Louis.

Houdini presided at the dinner of the Society of American Magicians at the Hotel McAlpin June 3. He was presented with a handsome silver soup tureen, but there was nothing symbolic about it because he is due to be reelected president of the society at the forthcoming annual meeting.

One of the largest motion picture theatres south of Fourteenth street is to be built on the plot located at the northwest corner of Macdougall and West Houston streets by a syndicate of wealthy Italian business men in the Washington Square district. With the exception of a few small movie houses along Bleeker street, the section is devoid of popular amusement places. The nearest large theatre is the Sheridan Square, now almost completed.

A banquet was held in conjunction with the projectionists' convention at Brockton, Mass. During the affair the mayor and city officials delivered a few yards of the customary chin goods. While the chief of the fire department was speaking the Town Hall bell rang, notifying the town of a fire. The chief was about to harness up when someone informed him that this wasn't a union fire and therefore he could not attend. Our informant said the chief obeyed.

The task of editing and titling "The Golem" to make it ready for American presentation, has been completed and Hugo Riesenfeld has now begun work on its musical score. It is his present intention to put it into the Cri-

terion for an extended engagement when the run of the present program, with Thomas Meighan in "White and Unmarried," is ended.

Mr. Riesenfeld believes "The Golem" is the greatest artistic triumph that the European film producers have achieved. He is convinced that the New York public will be amazed by the artistry of the stage settings, the dramatic intensity of the story and the acting of Paul Wegener, whom the European critics consider greater than Emil Jannings, whose work as King Henry the Eighth in "Deception" has been one of the outstanding features of the film year.

Edgar M. Schoenberg, who for the past year has been manager of Goldwyn's foreign publicity department, has resigned from Goldwyn to go abroad as foreign correspondent for a number of American publications. He will also engage in motion picture publicity on his own account. He is to sail on board the steamship Aquitania on June 14 and will make his headquarters in Paris.

Morrie Ryskind, he of the lively humor and facile pen, author of the recently published collection of verse, "Unaccustomed As I Am," and the former director of magazine publicity for Famous Players, has been engaged by C. C. Burr, president of Affiliated Distributors, Inc., to edit and title the first Edward Hemmer Production, "Sunshine Harbor," featuring Margaret Beecher, which is scheduled for Autumn release.

The selection of Mr. Ryskind for this task is directly attributable to the advices from the Coast where he recently and with splendid success titled the newest Katherine MacDonald production for First National release.

Incidentally, the other evening we ran into Morrie in the Algonquin when he was rushing frantically about looking for Frank Case, to cash a check for \$10 for him. He paused long enough in his efforts to shoot the request for check cashing to us. By some oversight we had the ten with us and with our customary soft-heartedness we said we would become a party to the transaction to spare him the frantic energy of running around. Upon first glance we saw that the check was tastefully signed by C. C. Burr. And just imagine, when we, in all good faith, asked Morrie if that was his first week's pay he gave us a rather queer look and began a stream of denials as emphatic as his previous running around.

A print of "The Four Horsemen of the Apocalypse" was transported to Georges Carpentier's training quarters this week, and the challenger and his trainers, sparring partners, et. al., spent the evening cheering the lbanez film.

Carl Laemmle returned from the Coast the other day and accom-

panying him was Lee Kohlmar, who some time ago went out to Universal City as an actor and returns a full fledged director. When Laemmle sails for abroad in the near future Kohlmar will go with him, and it is thought the director will remain in Europe to make a series of pictures for Universal, probably in Germany. It is quite a coincidence that the first picture he appeared in for Universal he supported Gladys Walton and the first picture he directed had the same attractive young woman as star.

Cecil B. DeMille, director general of Famous Players-Lasky Corporation, will soon arrive in New York where he will spend three days in conference with the executives of the company on matters of production and will then hasten back to the Lasky studio to prepare for his next photoplay. He completed in Los Angeles the one on which he was engaged before he left. This is a screen drama suggested by "The Laurels and the Lady," by Leonard Merrick. The scenario is by Seulah Marie Dix and Sada Cowan. Among the prominent members of the cast are Dorothy Dalton, Mildred Harris, Conrad

(Continued on page 745)



ANN FORREST

Paramount leading woman, recently underwent an operation for appendicitis. She looks none the worse for the experience

Associated Exhibitors

is proud to present

A Holman Day Special Production

The Rider of the King Log

Produced by Edgar Jones Productions, Inc.

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*Positively one of the Best Pictures
in a Long, Long Time*

Wilderness, Lord of the olden time,
Stalwart and stately pine,
They have dragged you down to the roaring town
From the throne that once was thine.

And you who have reigned in the pine tree's stead
Can hope for no stay or truce,
For the axe and the saw and the pulp-mill's maw
Have doomed thee, too, King Spruce.

Associated Exhibitors, Inc.

35 W. 45th St.,

New York

Pathe Distributors





The Rider of the King Log

A HIT—*Arthur James*

BRINGING the out-of-doors within doors, transferring the life of the woods with all of its vigor, reality and freedom to the screen so that it inevitably is believed, and developing a drama inseparable from this atmosphere—this is the real triumph of the new production “The Rider of the King Log,” which Harry O. Hoyt, with a genius for direction, has contrived out of Holman Day’s story into a picture of real value. Oh, we can say that we don’t like titles in verse—which we don’t—and we can find a fault or two here and there, but when we are through with small criticisms we return certainly to high praise.

Associated Exhibitors have chosen well in selecting this picture to lead the way for others. If it is a standard, the standard is so high that they can write success on their stationery forthwith. “The Rider of the King Log” is a vital story of the logging camps and offers a refreshing change from the eternal social whirl with

which the screen offerings are so well supplied. It develops strong characters so vividly that they are living, breathing things, rather than players of parts. It brings the forces of nature into its story and tells a tale of right and wrong with clean, sharp-cut contrasts that ring true.

We would say it had been builded with a dramatic structure so sane and at the same time so simple and direct as to banish all suggestion of tricks or devices. Its great power is its strong legitimate appeal to the hearts and minds of men. The detail of plot recital we shall leave to others as our purpose is to record that this production is worth the careful consideration of exhibitors everywhere. It will freshen the atmosphere of any theatre.

Arthur James

For Motion Picture Works

Five Noted Players Will Be in First Group of Goldwyn Films

The leading players in Goldwyn's roster of screen actors will each be seen in several powerful roles in the first group of Goldwyn fifth year releases. The actors and actresses in question, with one exception, have been seen in previous Goldwyn productions.

Lon Chaney, who played "The Frog" in "The Miracle Man" and "Blizzard," in "The Penalty," will be seen in three powerful roles in as many pictures scheduled for

fall release. Richard Dix will be seen in four of Goldwyn's fall releases.

House Peters, one of the screen's most prominent actors, will be seen in leading roles in two forthcoming Goldwyn productions. Helene Chadwick, who has won a large screen following, will be seen in three of Goldwyn's fall productions, including two super-specials. Leatrice Joy will play the leads in two special productions.



CUNNING? WE'LL SAY SO, UNANIMOUSLY!

Richard Headrick, the child, appears agreeable to baths, thanks to the persuasive powers of Barbara Castleton in "Retribution," a First National picture.

3-Year Old Player in "Retribution" Wins Big Applause

"Retribution," John M. Stahl's first independent film production for First National, received big applause when it was given a try-out exhibition at the Strand Theatre, Pasadena, Cal, one evening after the regular show.

First honors in applause were awarded to little Richard Headrick, the three-year-old chap who "runs away with the show" despite the competition of an all-star cast. When the audience discovered little "Itchie" in the theatre after the exhibition they surged about him in such pressing numbers that his father had to carry him out of the theatre on his shoulder.

First Aesop's Fables Listed for June 19

The first offering of the series, "Aesop's Fables Modernized," by Cartoonist Paul Terry, is announced by Pathe as "The Goose that Laid the Golden Egg," scheduled for release June 19. These new and captivating animated cartoons each tell a story well known through the

popularity of Aesop's Fables, and present an amazingly humorous example of the skill of the cartoonist. Paul Terry, the creator of these fables for the screen, has probably done more to perfect the animated illustration than any other artist, and along with his skill with the pen he possesses an extraordinary sense of humor in the lines of travesty and burlesque.

"The Goose that Laid the Golden Egg" tells the story which everyone should be familiar with of the greed of the farmer for gold. The offering is replete with motion picture technicalities, showing closeups, longshots, and flash-backs, only the cartoonist has the advantage over the usual photoplay as he gives his characters and animals speech without resorting to the subtitle. A modern example of the moral of the story is cleverly combined with the actual fable.

Starts Work on Hughes Picture

Tom Moore, having completed "Beating the Game," the Charles Kenyon original photoplay, has just started work, under the direction of E. Mason Hopper, on "From the Ground Up" the story and continuity for which were both prepared by Rupert Hughes.

Mlle. Narcita Visiting the U. S.

Mlle. Narcita, famous Spanish beauty, and formerly the star of the Patria Company of Madrid, and of the Royal Cinema Corporation, Ltd., of Montreal, Canada, has come to this country to study conditions in America with a view, ultimately, to establishing a studio here. She is said to represent a group of French and Spanish capitalists.



Mlle. NARCITA

Former star of Royal Cinema Corporation, of Montreal, and Patria Company, of Madrid, now visiting the United States

Splendid Cast in New Davies Film

Cosmopolitan Productions announces that it probably has never assembled a more powerful cast than that gathered together for Marion Davies' new starring vehicle, "The Young Diana," by Marie Corelli. In support of Miss Davies are Forrest Stanley, Maclyn Arbuckle, Pedro de Cordoba and Gipsy O'Brien. The picture is being directed by Albert Capellani who also directed "The Inside of the Cup" and "The Wild Goose," two Cosmopolitan Productions.

The settings, being built by the Famous Cosmopolitan Productions scenic staff under the direction of Joseph Urban, will exceed in magnificence anything hitherto shown on the screen, it is said.

William Russell Dons Shiny Shoes

William Russell, Fox star, has kicked off his western boots and donned a pair of shiny shoes. The reason is his screen transfer from the plains of the great West to Wall Street, where he is to enact the part of a financial magnate in "Children of Night," a film made from Max Brand's magazine story of the same name.

William Russell's transformation will not be at the cost of disappointing his host of admirers, who

have grown accustomed to seeing the redoubtable Russell in parts where action and muscular play predominate, for in "Children of Night" there is no letdown of the verve, snap and dispatch for which the athletic star is noted.

Jack Dillon directed and the cast includes Ruth Renick, "Lefty" Flynn, Ed Burns, Arthur Thalasso and Wilson Hummel.

J. Sainpolis Back

John Sainpolis, known to all followers of the stage and screen, has returned to the ranks of Paramount players after an absence of more than three years. He has been cast to play the part of "Skinner," the efficiency expert, in "Cappy Ricks," a Paramount picture based on the stories of Peter B. Kyne.

GREAT!

That's What They All Say of the New Federated

HALLROOM BOYS COMEDIES

Featuring SID SMITH

"CIRCUS HEROES" IS THE BEST TWO-REEL COMEDY OF THE SEASON. IT CONTAINS 2,000 LAUGHS AND MANY MORE GIGGLES. KEEPS ONE IN AN UNBROKEN FIT OF LAUGHTER. SID SMITH'S WORK THE FUNNIEST EVER SEEN."

—ROGER FERRI IN "EXHIBITOR'S TRADE REVIEW."

"In addition to the thrills a number of laughs in 'THEIR DIZZY FINISH' make it a good comedy. Sid Smith does more exciting stunts."

—MOVING PICTURE WORLD.

"Never have we witnessed such tumbling around as Sid Smith does in 'CIRCUS HEROES.'"

"THEIR DIZZY FINISH" SHOULD NOT FALL DOWN. Sid Smith's tumbling and some good gags make it a satisfactory comedy."

—MOTION PICTURE NEWS.

—BIDE DUDLEY IN N. Y. Eve. World.

Book Them Today at

FEDERATED
FILM EXCHANGES OF AMERICA, INC.

Franklin Enthuses Over Sarg's Almanac; Many Bookings Secured

George R. Meeker reports that Harold Franklin, manager of Shea's Hippodrome in Buffalo, last week paid a visit to Tony Sarg's studio in New York and viewed the three subjects so far produced by Mr. Sarg and Herbert M. Dawley. He was most enthusiastic in his opinion of these screen novelties and has booked them as a feature for the Hippodrome for the next fifty-two weeks.

Hugo Reisenfeld, manager of the Criterion, Rivoli and Rialto, will write a special music score for each issue of the Almanac and believes that this musical accompaniment will be of great help to the small exhibitor.

Mr. Meeker reports further that Floyd St. John, who represents the Tony Sarg Almanac in San Francisco, after exhibiting the first two subjects at a special showing secured 200 contracts in his territory.

Ascher Bros., of Chicago, have purchased the state rights for Illinois for these series. Nathan Ascher of this firm made a special trip to New York to secure exclusive control of Mr. Sarg's unusual screen production. The first Chicago showing will be given at Ascher Bros. new Roosevelt Theatre.

The New Jersey State Dental

Association at its recent convention in Atlantic City last week made a special request for "The Tooth Carpenter." It was shown to them and met with a great reception. As an exploitation stunt, the Criterion Theatre, New York, mailed 5,600 special cards to all dentists in Greater New York, advising that "Aloysius Stonehenge, D.D.S., is demonstrating his earliest methods of painless dentistry at that theatre. P. S. Laughing gas administered without charge to all who attend these clinics."

Herbert M. Dawley is associated with Mr. Sarg and is completing the third issue of the Almanac which will be finished this week. Mr. Dawley states that this one reeler will contain some new developments in motion picture mechanics.

Tony Sarg will have the unusual distinction of having his name featured in electric lights for a solid year in front of the Criterion Theatre, New York, which incidentally is to be the permanent home of Tony Sarg's Almanac.

Reports reaching Mr. Meeker from his representatives scattered throughout the United States, state that all records have been broken for contracts obtained for a one-reel picture.

Conway Tearle Starts New Film

Life is one picture after another in rapid succession for Conway Tearle who is a leader in the activities now proceeding at Selznick's studios in Fort Lee. He began a new production week starting June 6, in which he will be directed for the first time by Alan Crosland. "Shadows of the Sea" is the working title of the Tearle-Crosland presentation in work.

Educational Films Gain in the West

Omaha, Neb., has four first run theatres. They are the Rialto, Strand, Sun and Moon. During the week beginning May 29 every one of these theatres played Educational releases. This followed a week in which Educational had 75 per cent.

representation in the first run houses of the city.

In the week of May 29 the Rialto played two Kinogram releases and a two-reel Christie Comedy. The Strand ran a one-reel Gayety Comedy all week. A single reel Chester Outing was shown all week at the Sun. A Bruce Scenic ran all week at the Moon.

During the preceding week the Strand ran a one-reel Vanity Comedy and a miscellaneous scenic. The Rialto had the two-reel comedy and a Bruce Scenic, and a Chester Outing ran at the Moon.

Arbuckle Added

Maclyn Arbuckle, the well known stage and screen actor, has been added to Marion Davies' cast in "The Young Diana," the Marie Corelli story which Miss Davies is working on now for Cosmopolitan Productions under the direction of Albert Capellani.



"OH, FOR A GOOD OLD-FASHIONED PORK CHOP!"

Prison fare is wearing on Alec Francis in "Courage," the next Sidney Franklin-First National picture. Naomi Childers plays opposite him.

"Without Benefit of Clergy" Said to Surpass "The Devil"

Creator of many big pictures in the past decade, James Young has, it is said, accomplished his greatest achievement in "Without Benefit of Clergy," the first Rudyard Kipling picture adapted directly for the screen by the noted author himself.

This, at least, is the verdict passed by the reviewing committee of Pathe Exchange, Inc., after the picture was presented for criticism several weeks ago. Everyone was enthusiastic over the direction as well as the production, which was made by Robert Brunton for Pathe.

"Mr. Young has proved himself, according to a Pathe statement, a master in the art of making his characters actually live upon the screen, in giving most vividly the true interpretation of Rudyard Kipling's story in moving pictures.

Surpasses "The Devil"

To many, Mr. Young, did his greatest work with George Arliss in "The Devil." Still, it is nowise to be considered, it is stated, the equal of his effort with "Without Benefit of Clergy."

\$7,000 Universal Sales Contest to Stimulate Summer Business

Carl Laemmle of Universal believes in incentive—the most substantial kind of incentive for his working forces during the balmy days of spring and summer when fancy turns to other things than work, and therefore, this week announcement went out to all the Universal exchange managers that a prize contest has been arranged to keep up speed.

Seven thousand dollars, divided into six purses, will be awarded to the Universal exchanges that show the largest percentage of increased business this season over last summer, and a special prize for the exchange that does business at the lowest percentage of operating costs.

To make the contest equitable and arrange the prize money so that more than one exchange may win a prize, the exchanges have been divided into five groups, like

five separate races or events. Each exchange in each group will compete with the other exchanges in that group and the one showing the greatest increase in business will win the prize offered that group.

A national prize of \$1,000 is offered for which all the Universal

exchanges will compete without regard to their grouping. This national prize will be awarded to the exchange that shows the smallest percentage of cost to transact its business. In the event of a tie all contestants so tied will receive equal prizes. The contest will be based on the increase in cash sales only during the period of June 12 to September 3, 1921, over the corresponding period last year.

The national prize is a sort of efficiency contest and its objective is the creation of more econ-

omical methods of doing business.

In his letter to the exchange managers, announcing the contest, H. M. Berman, general manager of exchanges, laid down the rules that will govern the event and made it clear to all the managers that the prize money when won is to be divided among all the employees of winning exchange.

This arrangement will enlist the support of every employee in each exchange and create a degree of co-operation that would be lacking were the prizes given only to the managers and to the salesmen.

Exhibitors are waiting for it!



devotion

Watch for it!

CORINNE GRIFFITH

IN

"WHAT'S YOUR REPUTATION WORTH?"

DIRECTED BY
WEBSTER CAMPBELL

Cara Deene knew that there were women who would do anything except for their fear for one thing—their reputation. She knew it wasn't the act itself that they feared, but discovery and loss of their good name. She knew this much of the world.

It was the greater sacrifice, then, that she should shatter her reputation even though what seemed to be was not so. She was guileless, but all the world would think otherwise—except one person. That was the man she loved, and it was for love of him that she made the sacrifice.

Here is no pretty love story. Nothing of the usual, the obvious, the expected.

Clara Deene was a good woman. She wanted to be. She was. She wouldn't be anything else. But does a good woman always triumph?

"What's Your Reputation Worth?" tells the answer.

This story is the unusual, but not the impossible. A New York Supreme Court Justice said of a real-life case in his court:

"This case is one in ten thousand. It is an exact parallel to an excellent moving picture I saw in a New York theatre the other day."

The excellent picture was

"What's Your Reputation Worth?"

VITAGRAPH
ALBERT SMITH PRESIDENT



MAN CANNOT LIVE ON PHILOSOPHY ALONE

Jean Jacques Barville learns this to his sorrow in the Paramount picture, "A Wise Fool." These scenes show James Kirkwood's remarkable characterization of the money lender and philosopher in Sir Gilbert Parker's novel

Opportunity for Exhibitors to Stimulate Summer Attendance

Contrary to the annual expectation of some motion picture exhibitors, the advent of the Summer season seldom shows any serious falling off in attendance. However, in order to discount any such possible effect of hot weather and the accompanying desire for recreation making the minimum demand in the way of effort, mental or physical, shrewd exhibitors endeavor to lighten the character of their programs.

In recognition of this fact, Pathe Exchange, during the period from May 25 to August 25, equips all its branches throughout the country to immediately supply exhibitors with prints of all or any part of its list of fourteen successful serials, including recent and current releases. This, it is said, is of special advantage to houses recently established, which, until now, have overlooked such attractions as "The Black Secret," "Daredevil Jack" with Jack Dempsey the star, "The Third Eye," with Warner Oland, "Bound and Gagged," "Trailed by Three," "The Adventures of Ruth" and "Ruth of the Rockies" starring Ruth Roland—and so on.

"Over the Hill" Stays at Park

Despite a rumor to the contrary, "Over the Hill," which for nine months has had remarkable

patronage at one Broadway house after another, will not leave the Park Theatre in the near future but will continue at that playhouse at least until September 1. The plans for its habitat beyond that date have not yet been completed.

That the Fox production has not even begun to lose its hold upon the public is manifest in the heavy patronage it is drawing at this late date, the crowds flocking to it just as delightedly as they did during its first week on Broadway.

New York Showing Film Partiality

Robertson-Cole says the popularity of its subjects in Greater New York and vicinity where the public is exercising keen discrimination in its choice of photoplays, is reflected again in the growing demand for R-C pictures in all sections of the city. In the uptown districts particularly Robertson-Cole productions are building up a strong following and recent booking in that section show that the exhibitors of the neighborhood are aware of this growth in popularity.

The Japanese Garden, Nemo, Schuyler and 103rd Street theatres are among those which are showing a marked partiality toward Robertson-Cole subjects, it is stated.

Fine Press Book on "Squire Phin"

The press bureau of the Producers Security Corporation has just received from the printers a handsome two-colored press book for "Squire Phin," the first of the Maclyn Arbuckle features that the Producers Security is releasing.

The Producers Security Corporation is also getting out a vari-colored campaign book for the Thomas Mott Osborne picture, "The Right Way," which carries a specially drawn front cover by a New York artist. Attractively designed press layouts have been made for each of the Irving Cummings and Cissy Fitzgerald pictures.

Joseph Dowling in Pickford Film

Joseph Dowling, of "Miracle Man" fame is to play the part of Faversham, the solicitor, in Mary Pickford's celluloid interpretation of "Little Lord Fauntleroy," which the United Artists will release this fall.

The only other member of the cast who has been announced so far is Claude Gillingwater, who recently appeared in "Three Wise Fools."

Hill and Larkin in Western Films

Universal has engaged George Larkin and Josephine Hill to appear in a series of Northwest

Mounted Police series which are being written for them at Universal City. Larkin will take the place of Hoot Gibson on the Western drama schedule, which calls for a two-reel Western action drama each week. Last year Gibson, who is now a five-reel attraction star, supplied half of the two-reel Westerns which were released by Universal. His popularity grew so steadily in these pictures that Mr. Laemmle decided to put him in the longer dramas.

New Vocation in Picture Industry

With the launching of production on Mary Pickford's new million dollar picture, "Little Lord Fauntleroy," there has developed, it is alleged, an absolutely new vocation in the motion picture industry. It is that of "period expert," held at the Pickford Company by John H. Howells, formerly in the household service of the members of British nobility.

Because of this familiarity with English customs and dress, Howells' particular duty is to see that the costumes and furnishings are in the period described by Frances Hodgson Burnett in her famous story, and that the players not only look but also act as members of the households in the ancestral castles of England do.

New Moore Play

Mrs. Alice Duer Miller, author of "The Charm School," "Ladies Must Live," "Are Women People," etc., who was recently signed by Goldwyn as one of its writers for the motion picture, is now at Culver City studios writing an original scenario, the idea for which has been approved by the Goldwyn editorial department and the screen rights purchased. The title of the scenario is "The Man With Two Mothers" and it is being prepared for the use of Tom Moore, who is now engaged upon an original screen story by Rupert Hughes, "From the Ground Up." It will be an early Tom Moore vehicle.

Millions will seek it!

devotion

Wait For it!



600 Ohio and Kentucky Theatres Celebrate a First National Week

More than 600 picture theatres in the southern half of Ohio and those along the Kentucky side of the Ohio River staged a mammoth "First National Week" beginning May 15, exhibiting eighty-three First National attractions during that period. The unprecedented size of the undertaking created considerable comment and the success which attended it has resulted in a determination to continue the custom.

The week was launched with full-page advertisements in Cincinnati and Dayton newspapers and half-pages in the Columbus dailies. The advertisers carried the names of all

the attractions booked for the week and the city or town, theatre and date the feature was to be played. Set in minute type, this information consumed two-thirds of the page advertisement.

Directly above this was a box in which appeared the advertisements of three of the largest houses; in the Cincinnati advertisements these were the Strand, Walnut and Palace. Flanking these and at the top of the page were statements concerning the meaning of the week, the purpose for which Associated First National Pictures, Inc., was formed, the name of the stars en-

rolled under its banner, and other illuminating information. The First National trade-marks were in the upper corners.

"The Kid," Charles Chaplin's latest release, was most in demand, twenty exhibitors booking it during the week. Others which followed in popularity were "Passion," seventeen theatres; "Nineteen and Phyllis," sixteen; "Unseen Forces," fifteen; "Mama's Affair," "The Jack-Knife Man," "The Scoffer" and "Love, Honor and Behave," fourteen each; "Old Dad," thirteen and "Not Guilty," eleven.

R. H. Haines, manager of the Cincinnati exchange, supervised the writing and placing of the advertisements and won considerable commendation for the manner in which everything was conducted.

The event was "played up" in the Cincinnati Post, Elmer H. Dressman, photo-play editor, featuring it with a five-column head. The Dayton Journal and Columbus Citizen also contributed space liberally.

Scores of the exhibitors showed First National features exclusively during the week, one of them, C. F. Pfister, of Troy, Ohio, making it a double-header. He began a week ahead of time and continued through the two weeks with features bearing the familiar trade-mark.

Large Territory Has Been Tied Up

With "The Goose that Laid the Golden Egg," the first release of "Aesop's Fables Modernized," scheduled for June 19, bookings for the series cover virtually the whole country, it is stated. As announced by Pathe Exchange, distributors for Fables Pictures, Inc., producers, the important list of houses in the Orpheum Circuit have contracted to show "Aesop's Fables Modernized," which means that every community of consequence west of Indianapolis and from New Orleans and St. Louis to Portland, Oregon, will profit by this screen revival of Aesopian wit, wisdom and humor. Bookings throughout the Keith Circuit, announced a week ago, and by other theatres, will cover the Middle West, the Southern, Eastern and New England states.

Nigh to Direct Wesley Barry

William Nigh, the author-director, according to an announcement just made will direct Wesley Barry, the famous boy star, in a screen version of "School-days," which he has written for Warner Brothers in collaboration with Walter De Leon. Work on the production began recently. Wesley Barry has been "loaned" to Warner Brothers.

Abe Stern of Universal Returns Enthusiastic Over Trade Outlook

With the final scenes of "Foolish Wives" completed, the last Universal official who has been steadily on the job at Universal City for the last six months has returned to New York. Abe Stern, treasurer of the Universal Film Manufacturing Company, has had a pretty lively and absorbing job on his hands in keeping the sinews of war for Universal City's usual activities and the Stroheim Company, also, supplied with the most essential element of moving pictures—money. But in spite of this, Mr. Stern returned to New York in a more optimistic frame of mind than Mr. Laemmle, Mr. Cochrane, or Mr. Thalberg, all of whom are confident that "Foolish Wives" will make a fortune for Universal.

"I am mighty well pleased with the photoplay situation in California," said Mr. Stern, "and more particularly delighted with the line-up of Universal for the fall. The experience that the companies had early in the spring was mighty good for all those who were in anything like a sound

financial position, and it shook out of competition all of the companies which should never have been making pictures anyway.

"Universal's position was so strong that the tightness of money and credit had no effect whatever upon us except to convince us that the strictest economy in all things was the best business policy that we could possibly pursue. While other companies were hesitating and stopping business, we went right along, and next fall you will see the results of our preparedness to meet such a situation. Our line-up of stars in the fall will be a revelation to a great many people, and the pictures which Universal is turning out now are going to set the pace in the production field."

Mr. Stern will stay in New York until July 5, when he will sail for Europe. In the meantime he has a number of financial problems connected with the New York end of the company which will require his close attention.



FILMING FAMOUS "CAPPY RICKS" STORIES

Director Tom Forman instructing Charles Abbe, Thomas Meighan and Ivan Linow for a scene in the Paramount picturization of one of Kyne's stories

Selznick Keeps Up Interest in Fort Lee as Producing Centre

Natives of Fort Lee do not miss the activities in picture making that they have been used to for so many years, regardless of the fact that most of the studios are closed and the Selznick forces alone keep the town "on the map" as a producing point. With the companies now at work in the Selznick studios, village life at

Fort Lee is enlivened by troupes of players working on exteriors.

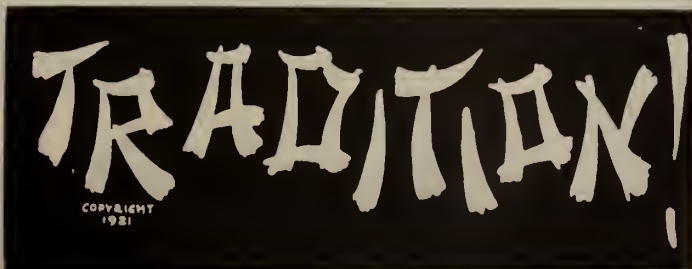
Eugene O'Brien's company in the production of "Clay Dollars"; Conway Tearle's preparations for "Love's Masquerade" and Elaine Hammerstein's production of "Remorseless Love" require numerous exteriors and there is active demonstration of the fact in Fort Lee and environs.

Motion Picture Industry Will Have Art Exhibition in Autumn

Motion picture fans and persons in the film industry will have an art exhibition all of their own on Fifth Avenue next fall. Henry Olive, the well known portrait painter, whose paintings have adorned the covers of nearly all the popular magazines, has painted the portraits of some of the leading stars in the film industry, and when the summer is over plans to hold an exhibition

of his work in a well known Fifth avenue gallery.

Mr. Olive, whose color work has won him a wide reputation among the younger American artists, already has completed the paintings of Gloria Swanson, Wanda Hawley, Wallace Reid, Bebe Daniels and Agnes Ayres, and is now in New York City to paint portraits of other film stars in the East.



Kolker Busy Filming "Disraeli" on Beautiful Long Island Estate

The magnificent estate of George D. Pratt, at Glen Cove, Long Island, one of the most famous residences in America, is being used in the making of "Disraeli," the George Arliss production to be released by United Artists in the early fall. The Pratt residence has been refused to producers on numerous occasions, and was only secured for Mr. Arliss through the efforts of the Society for the Relief of Devastated France, which recently inaugurated a plan by which they secure famous estates and residences for picture-taking, charging a fee for their services which becomes part of their fund.

Nestling among the foothills of Glen Cove, the Pratt estate occupies more than 1,000 acres. The George D. Pratt residence takes up slightly more than sixty-four acres, a development seldom reached in "home building" in the United States or elsewhere, for that matter. Other sections of the great estate are occupied by other members of the Pratt family, and there are great wooded tracts lying between the various sections that have been made into beautiful garden spots. All in all, the site is one of the rarest for the purpose of cinematography.

"Disraeli," written by Louis N. Parker, and which Mr. Arliss played on the legitimate stage for a period of years, requires a sumptuous residence for the Duke of Glastonbury, on the grounds of whose residence much of the action takes place. It is here that many of the choicest scenes between "Disraeli" and Lady Clarissa occur, and the sunken gardens at Glen Cove proved ideal for this purpose.

Director Henry Kolker had his players on "location" for several days this past week. The palatial residence of Mr. Pratt was done after the old English style of architecture, and afforded every opportunity and need conceivable from the director's viewpoint.

A number of unusually beautiful "long shots" have been obtained in the sunken gardens, and a series of "close-ups" that are striking because of their backgrounds. On the immense lawn, in front of the great house, Director Kolker obtained the garden scenes with the ladies at archery practice—one of the pivotal incidents in the plot against Disraeli.

But the story of Disraeli's great love for his wife, Lady Beaconsfield is one of the outstanding

features of the photoplay (as of the stage, also), and the rose gardens at the Pratt estate furnished abundant settings for some very excellent pictures that will be used in this sequence. Mrs. Arliss has the role of Lady Beaconsfield in the photoplay.

The "Lady Clarissa," daughter of the Duke of Glastonbury, is played by dainty Louise Huff, and in her costumes of about fifty years ago Miss Huff is altogether beautiful. The scenes between Mr. Arliss and Miss Huff as caught by the cameras at Glen

—Cove, are standards for fresh beauty in still as well as motion pictures.

Two Pictures for June 12 Release

"White and Unmarried," Thomas Meighan's latest starring vehicle for Paramount, and "Appearances," Donald Crisp's picture from the London Paramount studios, are scheduled for release June 12.

"White and Unmarried," is taken from John D. Swain's short story, "Billy Kane, White and Unmarried" and Tom Forman, the director, has assembled an apt cast to support the star. "Appearances" was screened in England, having been written for the Paramount British studios by Edward Knoblock.

Pathe's Short Subjects for June 19 Have New Features

Pathe Exchange, Inc., announces a number of new features to be included in the strong array of short subjects scheduled for release the week of June 19. One of the most important of these is "The Goose That Laid the Golden Egg," the first of the new series of "Aesop's Fables Modernized" by the well-known animated picture cartoonist, Paul Terry. These new cartoons tell an amusing story with a moral, well known through the popularity of Aesop's Fables.

The new Pathe serial, "The Yellow Arm," is also included among the releases of current date. The first episode has been titled "The House of Alarms" and wastes no time in arousing interest in the intense mystery of the story. Juanita Hansen is starred and Warner Oland and Marguerite Courtot are featured in prominent roles. "The Yellow Arm" is not an old fashioned thriller of the Chinese underworld, but a picture of American society and China itself.

"The Toll of the Desert," the fifteenth and last episode of "The Avenging Arrow" starring Ruth Roland, concludes the most successful Pathe serial produced to date. It is the eighth serial starring vehicle for Ruth Roland.

"Dropped from the Clouds" is the eighth episode of the new Seitz serial, "The Sky Ranger," in which June Caprice is co-starred with George B. Seitz.

"Own Your Home" is the comedy offering of the week from the Hal Roach studios, featuring "Snub" Pollard. The little comedian is assisted by Marie Mosquini, "Sunshine Sambo," Hughie Mack and the entire staff of the Hal Roach comedians.

Pathe Review No. 108 is the current issue of the screen magazine, presenting as the weekly feature "The Largest Relief Map in the World," which shows how the U. S. Marines are immortalizing the scenes of their action in the Chateau Thierry district.

Bill Duncan Stages Realistic Battle in "Where Men Are Men"

Bill Duncan is said to stage one of his real, old-time fights in his new Vitagraph special feature production, "Where Men Are Men," which is now nearing completion at Vitagraph's California studios. Duncan believes that he has the greatest fight scene he ever made. Tom Wilson, playing the "heavy" in the production, also thinks so. Tom Wilson was his opponent.

When the two big fellows went at it with bare fists, a few days ago, nearly every department in the studio quit work to watch. The fight progressed without interruption for nearly half an hour. At the close of the battle, both men were badly battered, it is stated.

There was no protecting the hero in this film fight, it is said, as Duncan takes a personal pride in his ability to handle his fists. He is a fight fan, and every week may be found in a ringside seat at the Vernon, California, arena.

The fight scene was held for the

last event of "Where Men Are Men." The story is an adaptation of a novel by Ralph Cummins. With Duncan will appear Edith Johnson, his leading woman in several pictures, and recently co-starred. Gertrude Astor has an important supporting part.

Re-edited Picture for July Release

It is announced by the American Film Company that the July release in its series of reconstructed dramas for the state rights market is "A Crooks' Romance."

This feature, produced under the direction of J. P. MacGowan and presenting Helen Holmes, Paul Hurst and Leo D. Maloney in leading roles, is an adaptation of "The Diamond Runners." The picture has been carefully re-edited and retitled, it is stated.

W. E. Atkinson Praises System in Use at West Coast Studios

W. E. Atkinson, general manager of Metro Pictures Corporation, has just returned to New York after a month watching the development of productions now in the making at the company's Hollywood studios.

Mr. Atkinson expressed himself as highly pleased with the work on the forthcoming pictures, all of which are being filmed under the newly adopted unit system that was

worked out with a view to carrying out the "fewer and better" slogan.

"The public has shown that it wants the 'fewer and better' idea to be carried out in fact as well as theory and I think that the new plan of production will insure this result," declared Mr. Atkinson.

Mr. Atkinson completed arrangements for early showings of "The Four Horsemen" in San Francisco and the other big cities of the West Coast. He was pleased at the progress of Bert Lytell's new starring picture, "A Trip to Paradise," a Maxwell Karker production. June Mathis adapted it.

Rex Ingram's filming of the Balzac story, titled "The Conquering Power," is being photographed in a series of elaborate settings designed by Ralph Barton. Practically the entire "Four Horsemen" cast was re-engaged for this picture.

Viola Dana is making "The Match Breaker." Dallas M. Fitzgerald is directing this picture.



People will talk about it!

devotion

You'll enjoy it!



Gold-Seal Cork Carpet, as soft and quiet as a deep woven carpet and less expensive, makes an ideal and sanitary floor for the theatre. Made in three attractive colors.

Have your linoleum laid by experienced layers—it will be more economical in the long run. Write us for quality samples of *Gold-Seal Floor-Coverings and Specifications* for Laying, to turn over to your layer.

Your theatre probably presents a floor-covering problem. Let our experts solve it. This service is offered free of charge or obligation.



For your lobby, Gold-Seal Battleship Linoleum makes a good looking, sanitary, and easily cleaned floor, impervious to the wear of heavy foot-traffic.

In your theatre— a durable, quiet floor-covering—

ISN'T this what you want for your theatre?

A floor covering so tough and durable that even the excessive foot-traffic of theatre service can't wear it out—that can be easily, quickly, and thoroughly cleaned at small expense—that is restfully quiet underfoot and that blends attractively with the theatre's scheme of decoration.

Gold-Seal Battleship Linoleum

Gold-Seal Battleship Linoleum, built strictly to meet the rigorous specifications of the U. S. Navy for the grind of deck service on our fighting craft, measures up to, and even overtops, every one of these good floor requirements. In fact, *Gold-Seal Battleship Linoleum* is not simply built to satisfy—it's guaranteed to satisfy.

You will find our pledge, the Gold Seal Guarantee,

"Satisfaction guaranteed or your money back," on every roll. No other linoleum bears such a sturdy, confident pledge of service and satisfaction.

Gold-Seal Cork Carpet

If you want absolutely silent floors in your theatre—lay *Gold-Seal Cork Carpet*. Springy, yielding and comfortable underfoot, this floor-covering is as restfully silent as the deepest velvet carpet. It can be easily cleaned with soap and water.

Made in soft shades of green, brown and terra cotta—with polished or dull surface—six pleasing shades in all. Satisfactory service and wear guaranteed—by the Gold Seal Guarantee.

CONGOLEUM COMPANY Incorporated

Philadelphia	New York	Chicago	San Francisco
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GOLD SEAL Battleship Linoleum

(THE FAMOUS FARR & BAILEY BRAND)

Made According to U.S. Navy Standard

Be sure to look
for this Gold
Seal on the
goods you buy.
It is our positive
pledge of satis-
faction.



Synchronized Sales Head Reports Many Big Sales Throughout Country

With twenty-five distributing offices in as many key cities and with a staff of editors, writers and scorers, prominent among whom are, Carl Edouarde, Erno Rapce, Hugo Reisenfeld, James C. Bradford, Joseph Carl Breil, and Arthur J. Abrams, Synchronized Scenario Music Company of 64 East Jackson Boulevard, Chicago, is making rapid strides toward securing the support of theatre owners throughout the country.

In a nationwide campaign now being waged for better music in motion picture theatres the work of Synchronized Scenario Music Company, takes its place as one of the greatest developments for the betterment of picture presentations.

Synchronized music scores are receiving an enthusiastic reception in every quarter of the country. Progressive theatre owners, realizing the value of music as an entertainment feature are visiting the branch distributing offices of the company and contracting for service.

M. J. Mintz, sales manager for Synchronized during a recent convention of regional sales supervisors in Chicago, said: "While it is true that the high standard of artistic achievement of film plays is based on the development of photography due credit should also be given music for the part it has played in making the motion picture the popular institution it is today.

"To properly present a motion picture today it is necessary that the musical accompaniment synchronize with the action on the screen. For that purpose Synchronized Music Scores were conceived. The part they are already playing in picture presentations in many of the very best theatres in America is apparent from the increased revenue at the box office.

"The public attends a theatre for the sole purpose of amusement. Music has always enjoyed a powerful hold on humanity. No matter how humble your patron may be, there is instilled within him, an emotional quality, and when everything else has failed to make that quality respond, music, will be found to have the power to move him.

"It is fully recognized by exhibitors that Mr. Edouarde, in his Strand Theatre, Mr. Rapce in his Capitol Theatre and Mr. Reisenfeld, in his Rialto, Rivoli and Criterion theatres, have promoted the evolution of the picture play by creating a better taste in motion pictures, but it must not be forgotten that this was achieved in conjunction with music. Colorful stage settings, too, played an important part and great credit is due the managers of these theatres, as well as many others in every part of the country that have in their own way emulated the example set in New York.

"Nothing can more surely dem-

onstrate the value of music and I predict now that in another year every motion picture house in the country will prominently feature its music."

Synchronized music scores are ready now on all standard releases. First National, Para-

mount, Vitagraph, Fox, Associated Producers, Realart, Associated Exhibitors, Universal, Selznick, Goldwyn, United Artists, Robertson-Cole, Hodkinson and Metro pictures have specially prepared synchronized music scores for each of their releases.

Lichtman Finds Intense Rivalry at Start of "A. P." Sales Drive

The big Associated Producers, Inc., sales drive announced by General Manager Al Lichtman for the week of June 12 is now on. Every exchange is on edge and every salesman is striving to put the drive over the top, according to home office reports. Early indications point to success and the outlook is that several of the exchanges, at least, will smash their own records for bookings. Aside from exchange rivalry there exists a friendly feeling of contest between the individual salesmen in each territory and some highly gratifying results are looked forward to by Mr. Lichtman and his associates.

The drive was inaugurated to test the stamina and pep of the whole organization rather than of the individuals, but the feeling of rivalry in each individual could not be downed and the drive has developed into a contest to see who can do the biggest business during the week of June 12.

"There is no doubt we are going over the top in this drive," said General Manager Lichtman. "In the first place the spirit of co-operation in every A. P. employee is all that it should be. Thus pepped up, they are going into the contest backed up by the flawless productions and an organization with plans second to none."

The pictures to be sold during this sales drive are J. Parker Read's "I Am Guilty," starring Louise Glaum; Mack Sennett's "Home Talent," to be released May 22; Thomas H. Ince's "Mother O'Mine," to be released June 6; Allan Dwan's "A Broken Doll," to be released June 12; Maurice Tourneur's "Foolish Matron," released June 19; J. L. Frothingham's "The Ten Dollar

Raise," released June 26, and Mack Sennett's two-reel comedies, "Made in the Kitchen" and "She Sighed by the Seaside."

"Road to London" Breaking Records

The pre-release of the Bryant Washburn production, "The Road to London," at the Circle Theatre, Indianapolis, definitely established the picture as one due to find great popularity. Mr. Washburn made personal appearances during the week and record-breaking crowds were attracted. The advertising and the exploitation were excellent. Mr. Moray, Associated branch sales manager at Indianapolis, gave the manager splendid co-operation.

At the conclusion of the first day's business Mr. Moray received a letter of appreciation from the manager of the theatre and it clearly confirmed the general belief that "The Road to London" will prove one of the finest audience pictures released this year.

"Who Am I?" Soon to Be Released

A good many months ago announcement was made from Selznick headquarters that a picturization of the powerful Max Brand story entitled "Who Am I?" would be a forthcoming Selznick release. After an unusually lengthy period of preparation the film is to be given exhibitors in the very near future. Myron Selznick, vice president in charge of production is confident that the picture will create a sensation.

Henry Kolker directed.

In Saturday Evening Post and Released on Film at Same Time

Publication of a story in the Saturday Evening Post almost simultaneously with the release of a motion picture made from that story is the unique situation to which Paramount officials are calling the attention of exhibitors.

The story is Byron Morgan's "Too Much Speed," which was one of the featured stories in a recent issue of the Post. This story has been made into a mo-

tion picture, starring Wallace Reid, which is being shown at the Rivoli Theatre on Broadway.

Paramount is making a special publicity and advertising drive on the picture to tie up its showings closely with the subscribers to the Saturday Evening Post. Each of the thirty Paramount exploitation men has a list of local Post subscribers and these readers of the Post are being apprised of the showing of the picture at their local theatres.

Publicity Men to Lead the Industry

At the last meeting of the Western Motion Picture Advertisers on May 31 in Los Angeles, Benjamin D. Hampton prophesied that among the ranks of the present-day motion picture publicity men are the men who will be the future leaders of the producing field.

"The actors' world has given all it has in its power to give to the motion picture," said Mr. Hampton. "A new type of mind must carry on. Such minds are to be found among the publicity men."

Mr. Hampton also said that pictures are an international language in which anti-war sentiments may be expressed, a power that can create a better understanding between the United States and Japan.

T. Roy Barnes gave a humorous monologue. Another guest of the evening was George Landy, member of the A. M. P. A. in New York, with which the W. M. P. A. is affiliated. Ted Taylor was chairman of the evening's program.

"Butterfly Girl" Is Finding Favor

"The Butterfly Girl," a Playgoers Pictures production distributed by Pathe, is reported to be finding favor with exhibitors in all parts of the country. The combination of Marjorie Daw, King Baggott and Fritz Brunette in one picture is a popular one and the strength of the story puts the production over in excellent style, it is said.

The theme shows the development of a flippant girl into a woman of tender sentiment and emotion, but in the revealing of it the producers have caught humor and life and the serious side of the story is subordinated to the charming interpretation of the character of "The Butterfly Girl."

Rumor Smallwood Will Produce Soon

Ray C. Smallwood, one of the best known directors in the motion picture field, has lost no time since his arrival from California two weeks ago. Mr. Smallwood occupies spacious offices at 150 West Thirty-fourth street, and it is rumored about the trade that he will shortly produce for himself.

When asked this question, Mr. Smallwood said, "Ever since I arrived in New York City I have been very busy. My plans are being pushed along as rapidly as possible and I shall be in a position to announce them to the trade next week."

In the office next to Mr. Smallwood sat his personal representative, Jack F. Reilly, who was just as reticent as Mr. Smallwood on the subject of Smallwood productions. But when asked point blank if it were not true that Mr. Smallwood would head his own producing unit, Mr. Reilly would not deny it.

Mr. Smallwood has just terminated his contract with Metro, where he directed Nazimova productions.



*THE treasure vault had been found
and the blazing jewels of a long
dead king were before their eyes at
last.*

*But in the moment of their victory
they were surprised by the envious,
unscrupulous prince and the jealous
adventuress, overcome by force, bound
and left to die.*

HERE is a picture of trop-
ical love beneath the
burning sun of Egypt; of
desert sands and the pyra-
mids; of hate, anger and jeal-
ousy in distinctly different
surroundings.

It has the mysticism of the
East and the fiery action of
the West.

Federal Photoplays of California
presents

"The LURE OF EGYPT"

*from the novel "There Was a King in Egypt,"
by Norma Lorimer*

Directed by Howard Hickman





ARTHUR F. BECK
Presents

"THE HEART LINE"

From the novel by GELETT BURGESS

Directed by Frederick A. Thomson

Produced by The Leah Baird Film Corporation, Inc.

Does the hand reveal what the heart conceals?

HE read her hand and knew her fate.

It was to forestall that very thing that they had made their compact,—“no fair falling in love.”

But it is as easy to stop Niagara as to

keep a woman from loving the man of her choice. One was to be hurt; one was to suffer; and as usual the woman paid.

Palmistry, spiritualism, romance and Bohemianism combine in this heart-tugging story.

Close-Ups in and Around Central New York

The Liberty Distributing Corporation is the name of Al. Sardino's new film distributing organization. The Liberty has taken over the Masterpiece Film Corporation's output for this territory, which includes fifty features and the Jane and Katherine Lee comedies.

* * *

Joe Miller, after looking mysterious in these parts for several weeks, announces that he has acquired the picture shows at Chittenango, Liverpool and Jordan. And Joe is looking for more. F. V. Thompson, who sold the Liverpool and Jordan houses, says he's through with pictures. F. V. is a court stenographer, and a good one; but we opine he'll be back among the exhibitors next fall.

* * *

Markins, of Metro, has swapped territories with Tom Joy for two weeks, and film salesmen are wondering which one will roll up the best batting average in that time.

* * *

H. C. Bissell, whose smiling face heralds Robertson-Cole features, says there's no such thing as a lull in business—that it's like the giraffe the farmer saw for the first time at the circus. He says he's been doing a land office business and will continue to do it. Atta boy, Bis!

* * *

Edward Culligan's new theatre at Carthage is nearing completion. Mr. Culligan says it will seat 1,000 and will be the classiest picture house in New York State when it opens in August.

* * *

Anent Carthage, Manager L. J. Carkey, of the Opera House there, who is a born optimist, was sitting in his box office one hot evening

when his orchestra leader, L. J. Springall, came out. In a tone that expressed the soul of a musician, Springall said: "Gee, its tough to play to empty seats." Carkey looked up at him with a smile and asked: "Are they both in there yet?" Springall laughed in spite of himself.

* * *

Al. Robbins, a brother of Nate, is assisting Frank Martin, manager of the Robbins-Eckel, of Syracuse.

* * *

It's a dull day when something isn't happening at Charlie Sesonske's Capitol Theatre at Oswego. The other evening the hunting dog of Thomas McKay, a prominent lawyer, trailed him into the Capitol, climbed into a vacant seat next him, slipped, caught his leg and let out a howl. S. C. Ely, leader of the orchestra, instantly had his musicians play "Where, O Where Has My Little Dog Gone?" and the crowd roared.

* * *

Sesonske is planning big things up this way. Having made good with the Capitol, he and his partner, Harry Morton, a millionaire of Oswego, have gone into partnership with F. A. Emptall, a Watertown millionaire, in operating the Avon at Watertown. They have formed two corporations, the Avon Theatre Operating Company and the Avon Theatre Realty Company. The Avon, which is a big first-run house, will be re-decorated and will be used as a picture house exclusively beginning August 1.

Get Local Color

Remarkable exterior scenes for Anita Stewart's next picture, "A Question of Honor," are being

obtained by her company, which is now at work in the Sierra Mountains. The picture will be released through Associated First National Pictures, Inc.

Miss Stewart and her co-workers have free run of the camps, tunnels, mining shafts, dams, railroads and other engineering projects fostered by the concern, and the studio has been informed that the forthcoming picture will have some striking effects.

John M. Stahl to Film Own Theme

A theme which he has been saving for several years with the intention of using it when he had his own production unit, will form the basis of the next John M. Stahl production to follow "Retribution," which is to be released through First National. The story and continuity are now being written by Bess Meredyth.

Departing from the usual custom of having an attractive girl as the central figure of a production, Mr. Stahl announces that the picture will have for its leading character, a woman well beyond middle age. He considers this a definite step towards the establishment of character portrayal rather than blushing beauty as the pivot of motion picture themes.

Sporting Scenes in Selznick News

The unusual interest which is being shown in sporting events of all kinds throughout the country this season—and particularly

in New York—is the subject of interesting discussion everywhere. The issue of Selznick News released Thursday, June 2, feature some interesting shots of the running of the Metropolitan Handicap at Belmont Park, New York City.

Another feature of the Selznick News release which touches on sports shows the uncoiling of a monument to "Harvard Eddie" Grant, late captain of the New York Giants who was the only Big League ballplayer killed in the late World War.

Pictures of the Caruso family leaving New York for Italy, of Draft Dodger Bergdoll's million-dollar home in Philadelphia, and of present day war activities in Poland are among the other interesting subjects treated.

Quimby Finishing Production Plans

It was announced recently that Fred C. Quimby was to have charge of Pantages Screen Review and Pantages Productions and supervise the booking of all picture product over the big circuit of the western vaudeville kind.

It now develops that Mr. Quimby entertains more ambitious plans. In addition to being Mr. Pantages' personal representative in the film field, Mr. Quimby will be a producer and distributor in his own right, with executive offices under the name of Fred C. Quimby, Inc., on the sixth floor of the Fitzgerald Building, 1482 Broadway.

The new organization will shortly engage actively in the production of features under the able supervision of one of the foremost directors from the West Coast.



TYPICAL SCENES FROM BRYANT WASHBURN'S LATEST PICTURE, "THE ROAD TO LONDON"

As you can see for yourself, a girl figures prominently in the story laid in Old England. Washburn went to England especially to make this picture, and it has many beautiful "shots" at the famous English countryside and historic castles.

Mix Plunges Into Society in Latest

Forsaking for the time being, acrobatic automobiles and the curling cactus of his favorite desert, Tom Mix, via Filmland, now takes a plunge into society at San Francisco. As the hero of "The Big Town Round-Up," his newest picture for Fox, the redoubtable Mix will be seen as an adventurous young Arizona ranch owner and cattle boss.

"The Big Town Round-Up" is a story by William McLeod with scenario by Lynn F. Reynolds, who also directed the picture. It reflects a happy blending of life in the city and on the plain, and affords Mix another opportunity to impersonate again the virile and likable chap whose spirit of adventure and love of fair play is always getting him into trouble, but who is always sufficiently alert, both mentally and physically, to land safely upon his feet.

Hearst Leases

Astoria Studio

George B. Van Cleve, vice president and general manager of William Randolph Hearst's film interests, announces that he has leased for Mr. Hearst the large studio in Astoria, Long Island, formerly used by Messmore Kendall. Mr. Van Cleve has bought from Mr. Kendall his entire studio equipment. The Astoria plant is one of the largest and best equipped studios in the city.

Two new pictures will be put in production immediately. "Find the Woman" by Arthur Somers Roche will be made under the direction of Tom Terriss. The second picture which will soon go into production at the new studio is "The Beauty Shop."

Plays Rialto and Rivoli Theatres

Pathe says the marked consistency with which the Hal Roach studios have been issuing high class comedies starring "Snub" Pollard, with Marie Mosquini featured as his leading woman, has been the marvel of film fun-makers.

Hugo Reisenfeld, managing director of the Rialto and Rivoli Theatres, thought so well of "Blue Sunday," the latest Pathe release starring Pollard, that he booked the attraction for each of these houses.

O'Brien Film for Release June 30

Announcement is made by Sam Morris, vice president in charge of distribution, that Selznick's next Eugene O'Brien release is destined to greatly increase the vogue of that popular star. June 30 is the date set for the release of this film, and its title is "Is Life Worth Living?" The picture was adapted by John Lynch from a story by George Weston, and its direction was the work of Alan Crosland.

Associated Does Not Fear Censors, Says Storey in Review of Releases

That the fight against censorship is a fight for a great moral principle, the right of free expression in the art of the motion picture as it exists in the art of the drama, and is not dictated by a fear of great losses on current releases, is the opinion of John E. Storey, sales manager of Associated Exhibitors. Mr. Storey believes the important producers have been doing their own censoring based on common sense for some time.

"Many a weak story in the past has been padded with thrills and some of the thrills may not have been of the nicest character," said Mr. Storey. "But that is in the dim past insofar as it concerns big organizations. Recent releases will stand intense investigation and it will require the bluest of the blue to find a blemish."

"We are most certainly not in favor of censorship, yet with our present releases we are not seriously concerned. The censor won't have much chance to exercise his occupation on Associated pictures."

"Look at our present releases. The stories upon which they are based are strong ones, powerful in their appeal to the good traits latent in every human being, yet they are by no means 'educational'—nobody cares to be told what's wrong. They are realistic, taken from life and showing life as it is."

"Take, for instance, 'The Devil.' The fact that the exhibitors are making money with it—big money—speaks for itself. The original play had a tremendous success and the clergy had only praise for the subject. In our picturization we used George Arliss, of nationwide fame. Arliss is a real actor who would never consent to have his art prostituted by appearing in a picture of crude sex appeal. Not a single objection has been raised against the picture wherever it has been shown."

"Holman Day, an author of 'best sellers'; wrote a story of the great woods way up North, in the lumber camps of Maine—a story of might against right as some of us mortals would like to see it—till love brings a happy ending."

Appreciative Spectators

"Exhibitors are making big money on this picture in spite of the fact that not a single bare leg or shoulder is displayed in it. Nevertheless, the public is spell-bound from the first scene till the last, and we have received reports to the effect that many a patron viewed the picture several times."

"Harold Lloyd's comedies are based on sound and keen humor and the reason for the universal success they are having everywhere, is undoubtedly the fact that they are clean, absolutely free of sex stuff. It's again the old theme—it's the story on which the comedies are based. 'Among Those Present' and 'Now or Never' fill the houses."

"The Road to London" is based on the story of David

Skaats Foster. The picture was produced in England amid beautiful English surroundings. Byrant Washburn plays the lead—the young Yankee who scores a victory over the conservatism of English aristocracy and who wins 'the beautiful maiden.' The picture is full of dramatic moments and bubbling with good, healthy sound humor.

"Let the censor go ahead. He may keep an eye on pictures but we are beating him to it. We do our own censoring."

Synchronized Scores Gain Showmen Favor

Announcement has been made that Music Score Service Corporation of 1600 Broadway, New York, is now ready to serve exhibitors with specially prepared scores for each of the standard photoplays produced by the larger producing firms.

The company reports that the service was inaugurated with all releases from May 2 of the present year, and is being contracted for by many prominent houses and chains. Chief among these is the Ward & Glynn houses, the Poli houses, the Sol Brill chain, the Fiber-Shea chain, Hi Gainsborough houses, the Rintzler circuit, Springer's Broadway theatres, Crandell's Savoy Theatre, Washington, D. C., Leo Rome's houses in Baltimore, as well as the Durkee and Noltes houses in the same city, Klein and Benne-thum houses in Philadelphia, Hunt's chain, and Harring and Blumenthal's chain in New York City.

Fills a Void

Henry Harring, member of the Harring and Blumenthal firm, commented as follows upon signing his contract for synchronized music scores for all of his houses: "Music that perfectly synchronizes with the action on the screen was the one thing that exhibitors have been waiting for. From the trial that I have given synchronized scores, I can see that you have at last hit upon the solution of what has been one of the worst handicaps confronting the exhibitor. Our houses have always striven to present the best possible film attractions, and to put them over right we were not long in finding that synchronized music was indispensable."

"Passing Thru"

Kept as Title

"Passing Thru" will be retained as the release title of Douglas MacLean's latest Thomas H. Ince feature for Paramount distribution. The picture was filmed under the same title.

An original story by Agnes Christine Johnston, adapted to the screen by Joseph Franklin Poland, "Passing Thru" is said to embody many thrilling scenes and situations as

well as much spontaneous and clever comedy. William A. Seiter directed under the supervision of Thomas H. Ince, with Bert Cann at the camera.

Work Started on

"The American"

Plans of Gladys Gentry Productions, Inc., recently organized to star Miss Gladys Gentry, the Louisville (Ky.) society girl, are progressing rapidly, according to an announcement made early this week and work on the company's initial production, "The American," by Booth Tarkington, will be begun late this month.

"The American" will be the first of a series of high class photoplays, in which Miss Gentry will be starred.

President Harding

Sees "Wet Gold"

At the request of Senator Knox a private screening of the J. Ernest Williamson undersea photoplay, "Wet Gold," distributed by Goldwyn, was given for President Harding at Senator Knox's country home at Valley Forge where the President spent the week-end with him, June 4 and 5.

Good Stunt by

Tony Sudekum

Tony Sudekum, who runs the Knickerbocker Theatre in Nashville, Tenn., among many other theatres, pulled a good exploitation stunt with Maurice Tourneur's "The Last of the Mohicans," an Associated Producers' release, which played his theatre the week of May 22.

For two weeks prior to the opening of this picture, Sudekum had on the stage of the theatre a fac-simile of the cave scene which plays an important part in the picture. At the entrance of the cave he had two dummy Indians standing sentinel. This setting was so built that it was transparent, and during the overture the lights were worked on dimmers and gradually brought out the words: "The Last of the Mohicans, Knickerbocker Theatre, week of May 22."

"A Broken Doll"

Set for June 12

Allan Dwan's latest personally directed production, "A Broken Doll," which is scheduled for release on June 12 by Associated Producers, Inc., is an amusing comedy-drama with thrills, humor and pathos.

Adapted from Wilbur Hall's Saturday Evening Post story, "Johnny Cucabod," it has been made into a motion picture that is said to stand out as one of the best achievements of the year. Presenting the highest possible standards in every department of motion picture production, it is considered flawless in story, cast, direction, photography and mounting.

Live News from Everywhere

Buffalo

J. G. Fater has been appointed manager of the Buffalo office of Hodkinson, which is located in the Pathe exchange, Franklin street. This position has been vacant for several months during which time Marion Gueth has been in charge of the office. Inasmuch as Mr. Fater will be on the road most of the time, Miss Gueth's duties will continue to be much the same as in the past. H. E. Thompson was in Buffalo last week introducing Mr. Fater to exhibitors in Western New York. Mr. Fater was formerly with Hodkinson in Washington and Charlotte, N. C.

Tom Brady, who has resigned as manager of the Buffalo Associated Producers' exchange, is now seeking office space for the new Warren exchange which he will manage in this territory.

Frank S. Hopkins is back with Universal as special representative. He will devote his time to visiting his former friends in the industry in Rochester, Syracuse, Utica and other Western New York cities. Of course, he will talk business. Frank is looking like a cave man after his year's sojourn at Saranac Lake.

Allan S. Moritz, manager of the Buffalo Famous Players-Lasky exchange, is in New York this week attending the convention of district managers. Mr. Moritz announces that the Lumberg Theatre, Niagara Falls, has signed up for 100 per cent. Paramount.

J. J. Rotchford, assistant general manager of Select Pictures, was in Buffalo for a few days last week. He is making a tour of Select exchanges. Archie Moses

has just received his big Marmion from the paint shop and it looks like a million dollars. Old "Andy" Sharick, former exploitation hound for Select, is now acting as a salesman, and according to Mr. Moses is equally as successful in his new line as he was when he was out space grabbing. A new screening room has been furnished in the basement of the Select exchange which is also used by Vitagraph and Metro. Mr. Moses reports business good, despite all the gloomy talk.

M. Slotkin, vice-president and general manager of the Olympic Amusement Company, who is building the new Lafayette Square Theater and office building, is seriously ill in the hospital.

The Exhibitors' Supply and Sign Exchange has opened an office at 217 Franklin street. The company is selling posters, slides, etc.

"Andy" Geitner is building the new Geitner Theatre at Silver Creek, N. Y. The house will seat 800 and cost \$75,000. George Eichenlob, of Erie, Pa., is the architect. The building will be two stories in height. There will be a big lobby. An orchestra and organ will furnish the music. The Geitner will be "On the Square." This slogan means that the house is located in the town square.

Clayton M. Sheehan, district manager for Fox, will attend the annual convention of the company in New York the week of June 22, when he announces a new Buffalo manager will be appointed to succeed E. T. Gomer-sall, who resigned several months

ago. Mr. Sheehan points with pride to the fact that the day following the fire in the Fox exchange all business was resumed and film and paper shipments were not interrupted in any way.

Ray Powers and H. C. Bissell are running neck and neck in the Buffalo Robertson-Cole "Wonder Man" contest. The winner gets a free trip to the big fistic battle in Jersey City on July 4. Powers is packing his trunk, but Bissell has already made arrangements with the railroad.

Homer Howard has been appointed representative for Associated Exhibitors in Western New York.

Bill Callahan, of the Regent Theatre, Rochester, has contracted to show Pathe's new "Aesop's Fables Modernized" exclusively first run in his city, according to an announcement by the Hon. W. A. V. Mack Buffalo ambassador for Pathe Exchange, Inc.

"Pop" Pctroski has sold the Venus Theatre, Buffalo. The house is an east side one.

J. Pferd has closed the Pastime for the summer months. This is also a Buffalo neighborhood theatre.

Henry W. Kahn, manager of the Buffalo Metro office, was the guest of honor in court last week, when a damage action for a paltry \$65,000 was started. It is alleged that Henry collided with several members of Buffalo's feminine population while touring downtown last winter. Each of said feminines wants to get a

bit of Henry's dough. If they knew that most of it was in German marks, the court action would probably be dropped. It is also announced that E. E. Weekly of the Metro sales staff has become an ardent bicyclist and is daily seeking the great outdoors with his two-foot power vehicle.

Bill Callahan, of the Regent, Rochester, startled the Buffalo film colony last week when he appeared on the street with a regular collar instead of the four-inch full dress neckpiece he has been wearing for the last twenty-eight years.

W. C. Fickeisen, manager of the Buffalo Merit exchange, was "blimping" in Rochester last week and as a result blew a new tire over the Eastman company plant chimney. Bill will get a new one by soaking a Rochester exhibitor a bit extra on the next film bill. (Denied by wire.)

C. G. Gates has purchased the Lyric in Holly, N. Y.

J. Raymond Barnard and the village doctor and dentist will build a new theatre in Webster, N. Y.

Bill Mack, Pathe pilot, not winning the \$1,000 Brunet drive prize, has not been able to buy a set of New York license plates for his gasoline chariot and is now trying to get by with his Maryland instead of his Washington numbers. It seems that Bill is collecting plates from every state in the Union.

Among Buffalo film colony representatives at the Dempsey-Carpentier dispute will be George Hanny and Max Levine. Mr.



EUGENE O'BRIEN REPLIED IN THE AFFIRMATIVE

When Selznick gave him "Is Life Worth Living?" for his newest picture and Winifred Westover for a leading woman. He's still of the same opinion now that the picture's released, and Selznick avers that exhibitors who book it will join in the chorus

Hanny has been awarded the rubber step ladder for appearing along Film Row with the only Rah, Rah hat-band in town. Harry Dixon, manager of the Star, on running into said hat-band, exclaimed, "My, who painted that scenery on you?" A fight ensued immediately.

Emmy Dickmon, of the Nu-Art sales staff has returned from a tour of the Southern Tier where he sold every town on his trip. Mr. Dickmon reports business picking up. Fred Zimmerman, president of Uu-Art, is suffering with a bad cold. Any friends who wish to offer relief will find the welcome mat spread at any time.

Harry Dixon, manager of the Star, has returned from a motor trip to New York. It is said that he made the record gaze at the Woolworth Building and has awarded a set of fur lined B. V. Ds., for use when touring.

The big benefit for the children and women of Ireland staged by the Buffalo Theatre Managers' Association in Elmwood Music Hall, Saturday evening, June 4, was a huge success. Many thousands of dollars were realized.

A new ventilation system has been installed in Shea's Criterion and the house fitted up for the summer with beautiful cretonne curtains and seat covers. Ferns and plants are in evidence throughout the house. Managing Director Harold B. Franklin has also put on the summer dress at Shea's Hippodrome.

Billie West has resigned as manager of the Circle, one of the General Theatre Corporation group.

Harold B. Franklin introduced a real novelty at Shea's Hippodrome this week when he brought Creatore to the big Buffalo house as visiting director. Creatore received tumultuous applause after conducting masterful renditions of "The Poet and the Peasant," and "Dance of the Hours," by the Hippodrome symphony orchestra.

San Francisco

Free picture shows for soldiers stationed at Fort McDowell, in San Francisco Bay, have been abandoned and an admission charge of ten cents is now being made. The expense of the theatre were formerly paid from the profits of the post exchange, but with the decline in recruiting those have fallen off to nothing. Women are still admitted free and soldiers may purchase monthly tickets for \$1.

Sam Y. Edwards, manager of the San Francisco exchange of Associated First National Pictures, has returned from the conference of branch manager held at New York.

E. O. Child, representing Max Sennett, was a recent visitor in San Francisco and plans to sail

from here to the Orient within a month. He is well known here through his former connection with the Pathe Exchange as manager.

J. R. Crone, at one time manager of the Mutual office at San Francisco and now production manager for Robertson-Cole at Los Angeles, was a recent business visitor here.

George Chamberlain, owner of the Independent Film Exchange of San Francisco, has been on the sick list but is again able to attend to office duties.

George Roy, formerly a well-known exhibitor in the San Francisco district, has returned from a trip north with the production, "That Something," in which he owns state right interests.

Ben Wilson was a recent visitor in San Francisco in the interests of Jack Hoxie productions and spent some time at the Progress Exchange, which is handling the films in this field. He is planning a trip throughout the country making personal appearances with Jack Hoxie films.

The Co-operative Film Exchange, San Francisco, has added J. G. Michie to its local selling staff and M. M. Stern to the road force.

Sam Levin, who conducts picture houses in San Francisco and Alameda, has purchased the Neptune Palace Theatre in the latter city.

Sam Gordon, who conducts a chain of theatres in Northern California, with headquarters at San Francisco, has taken over the interests of his partner, Max Blumenfeld, in the Hippodrome Theatre at Napa, and has sold his interests in the Orpheus Theatre at San Rafael.

Walter Preddey of San Francisco has installed a motor-generator set in Fink's Theatre at Gridley.

The Grand Tent Theatre has been opened at Santa Maria in the form of an open air picture house.

The Madera High School, Madera, has arranged to feature pictures in educational work and has installed a Simplex machine.

N. L. Watton, a pioneer exhibitor of Stockton and one of the most popular members of the industry, passed away suddenly in that city on May 24. His death is attributed to ptomaine poisoning.

Max Dill, of musical comedy fame, has arranged to put on musical comedies and moving pictures at the Empire Theatre, Napa. He was one of the stars in a series of seven pictures made several years ago.

The Breck Photoplay Supply Company, San Francisco, is now exclusive coast agents for Bio carbons, which are again to be had in quantities.



"COME OUT INTO THE GARDEN, MAUD!"

Somebody seems to be talking most persuasively to Shirley Mason in Fox's "Mother Heart."

The Strand Theatre has been opened at Oakdale by James W. Barlow.

A premier showing of pictures made by the Paul Gerson Studios, San Francisco, was made at National Hall on May 27. The program was under the auspices of the Mission Street Merchants' Association and consisted of two two-reel comedies and several special releases. Paul Gerson, head of the company, returned recently from Los Angeles where he made arrangements with the Pinnacle Pictures Corporation to make eight five-reel productions for this concern, and where he secured the services of Tom Gison as director.

Viola Dana has been selected as queen of the Nevada Roundup to be held at Reno, July 2, 3, 4 and 5, in which all Nevada and Northern California are interested. Voting contest are being held in nine districts in Nevada to select as many maids of honor to the queen.

A special Robert-Morton organ has been installed in the Kinema Theatre, Fresno, to replace the temporary one installed following the fire in this house last year. While en route to route to San Francisco the truck carrying the organ that has been in use temporarily was struck by a train and demolished, together with the instrument, and one man was killed.

Arrangements have been completed for the taking of most of the exterior scenes for "Little Lord Fauntleroy" on the grounds of the Frederick Kohl home at Hillsborough, a suburb of San Francisco. Mary Pickford is expected to come up for this work early in June.

Anita Stewart and company sailed for Los Angeles from San Francisco the last day in May after having spent some time on locations in the Feather River

Canyon. Included in the party were Mr. and Mrs. L. B. Mayer, of the Mayer Studio Corporation, and R. W. Cameron.

Manager Eugene L. Perry, of Loew's State Theatre, Oakland, has fitted up a fine room in this house for the use of musicians and performers along the line of the old green rooms, now almost forgotten in the theatrical profession.

At the state convention of California Club Women held the latter part of May in the Yosemite Valley, the better films movement came in for considerable attention. A better understanding between women's clubs and producers was favored and clubs were urged to register their approval or disapproval with theatre managers in regard to the productions offered.

Pittsburgh

M. Olsavick, formerly owner of the Superior Theatre and present owner of a house in Wellsburg, W. Va., left June 4 on a four months' tour of Europe. He will visit the principal cities and get some new ideas for picture theatres. His son, John, is employed at the Sedler Theatre at East Pittsburgh and will look after the booking for the Wellsburg house during his father's absence.

Manager Meinert, of the Arcade, Scottsdale, has returned from a trip to New York, Atlantic City, Philadelphia, Baltimore and other points east and expects to go to the West Coast shortly in his car.

The Main Theatre, Uniontown, is expected to open about July 1. This is a 475-seat house, owned by H. L. McIntyre and R. F. Dffenferfer.

Henry Saly, a wealthy resident of Johnstown, is erecting a new theatre in Cambria City, a suburb of Johnstown. The building will be of tile and stone and seat about 400.



FACES TO BE SEEN IN THE VANITY AND GAYETY COMEDIES MADE BY CHRISTIE AND RELEASED BY EDUCATIONAL
In the Vanity Comedies the leads are Earl Rodney, Irene Dalton, Helen Darling, Francis Feeney and others, and in the Gayety vehicles are Mary Wynn, Teddy Sampson, Henry Murdock and Patricia Palmer

Norman Sebring, of Portage, is erecting a new picture theatre in that town. Charlie Baird is going to have opposition at last. Charlie has had this town to himself for the last ten years. The new proposition will seat 600. No name has been selected yet.

John Kondor, of the Commercial Hotel, Conemaugh, has purchased the garage building across from the municipal building of his town and is building a \$30,000 picture theatre thereon, with a seating capacity estimated at 500. There is one other theatre in Conemaugh at present, owned and operate by Bill Wyke.

Mike Roalick, of Perryopolis, is building a new picture theatre in that town. Mike is at present in the butcher business. The new house will seat about 500 and will be open in about two months.

L. E. Brown, of the Columbia, Brookville, has just had plans completed for the erection of a balcony in his beautiful theatre. Brown had contemplated this improvement some time ago, but on account of the high cost of material, the job was abandoned temporarily. Work will start at once.

George Wilson is the latest addition to the road force of the Pittsburgh Select exchange. He was formerly with the Cincinnati office of the same company, but comes here from Omaha, Neb., where he was connected with Robertson-Cole.

L. J. Lieb, a newcomer in the show game, expects to open his new Diamond Theatre at Cresson about July 1. The house will seat 400.

Special Saturday morning shows are being given at the Liberty, East Liberty, every week. The shows are given under the auspices of the Civic Amusement League and the prices are 17, 22 and 55 cents. It is only a short time since it was a struggle to keep up the matinee in East Liberty; now it looks as if we were soon to have all-day shows in that section of the city.

The Rowland & Clark Theatres have found it necessary to add two more rooms to their already large set of offices in the Jenkins Arcade Building. The new offices have

been fitted up for the use of Samuel Sivitz and Jerome Casper, publicity manager and general manager of the R. & C. Theatres, respectively.

R. S. Heilman is erecting a three-story brick building at Madera, Pa., to house a picture theatre, two storerooms and several offices. The structure will cost \$100,000 and will be ready about August 1. The theatre will seat 600, but allowance has been made in the plans for the addition of a 500-seat balcony, which will be installed later.

Nat Barach, manager of the Pittsburgh Goldwyn branch, has returned to this city after attending the convention of Goldwyn branch managers at Los Angeles.

The beautiful new Plaza Theatre, Wheeling, W. Va., owned by the Schenck interests, is ready for opening.

The office force of the Pittsburgh Goldwyn branch is now comfortably settled on the fourth floor of the Seltzer Building, while the sixth floor of the building has been retained for the shipping department. The new office is very attractive, the walls being painted tan and the woodwork done in mahogany. Manager Barach is planning other improvements, which, when completed, will make the Goldwyn offices among the most handsome in the city. Among his plans are included the installation of a projection room on the sixth floor.

Albert C. Bianchi, of the Strand, Pitcairn, has purchased a new Oldsmobile car, sport model. He is planning a trip to Lynn, Mass., his home town, in the near future.

B. R. Tolmas, assistant general manager of the National Exchanges, Inc., New York, spent a few days in Pittsburgh recently, and while here transferred the franchise for the release of his firm's pictures from the Supreme Exchange to the Apex.

A picture house is to be opened in Greensboro, Pa., in the near future.

Harry Thomas, manager of the Liberty Theatre, East Liberty, is the proud papa of an eight-pound baby girl, which arrived Tuesday,

May 31. Harry is undecided as to the name of the little stranger, but thinks "Peck's Bad Girl" would be very appropriate at the present time. Mother is doing very well and Harry is doing better.

Canada

M. A. Milligan, manager of the Winnipeg branch of the Famous-Lasky Film Service, Limited, of Canada, was the winner of the Paramount-Weeks Cup which was offered by George W. Weeks, of Toronto, general manager of the Canadian Famous-Lasky for the best showing among the company's branches for Paramount Blue Ribbon Week, which was observed in the spring. A cash prize accompanies the trophy, which will be held by the Winnipeg branch for one year.

Ten years ago, Harry Kauffman appointed Harry Decker as the shipper of the exchange conducted in Montreal by Jule and J. J. Allen. A few days ago, Mr. Kauffman, now general sales manager of Regal Films, Limited, Toronto, appointed his former shipper as manager of the Montreal branch of Regal Films, Limited.

J. L. Hunter, general manager of Associated Producers, Limited, the headquarters of which are at 12 Queen Street East, Toronto, has announced that new offices of the company are being opened at Calgary, Alberta, Vancouver, B. C., and St. John, N. B., so that six branches will shortly be in operation in Canada. This rather contradicts the rumor that Associated Producers, Limited, would be absorbed by some other film distributing company in the Dominion. Offices are in operation at Toronto, Montreal and Winnipeg, although the company has been releasing only nine subjects to date.

Announcement is made that Mr. Piton is still the manager of the Globe Theatre, Toronto, which is owned by Harry Cohen, of Regal Films, Limited. It was recently reported that Mr. Piton had been replaced after having been in charge of the house for several years.

Maurice West, of Montreal, for many years Montreal manager of the Fox Film Corporation, is opening offices in Montreal for the

International Film Corporation after having visited Great Britain, France, Switzerland and Italy to secure the Canadian rights for a number of European pictures.

The Capitol Theatre, Victoria, B. C., the latest in the chain of Capitol Theatres which are being opened in Canada by the Famous Players' Canadian Corporation of Toronto, will be completed before the end of June it has been announced.

The construction of the Capitol Theatre, Ottawa, Ontario, is still at a standstill because of labor difficulties. The walls of this house are scarcely above the ground and no work has been done for several months.

Harold St. John Naftel, a former resident of Winnipeg, has been appointed organist of the new Capitol Theatre, Winnipeg. Mr. Naftel was a church organist in the Manitoba Capital for ten years before he took up similar work in Hagerstown, Md.

Complaint was made recently to the Quebec Provincial authorities by Papineau Mathieu, solicitor for the moving picture exchanges of Montreal, that the Quebec Board of Censors was not only censoring moving pictures, but was reconstructing some of them to suit the fancy of the Board. In some cases, it is declared, the plot of the picture was almost entirely rearranged by the censors. Viscount Roussy de Sales, chairman of the board, whose office is at Montreal, was called before the Provincial Premier, it is stated, and was advised that such procedure was not entirely in accordance with the requirements of censorship.

A rather significant development is reported in two Canadian cities with regard to the constructional arrangement of Allen theatres. At both Winnipeg and Vancouver, the new Allen houses are being provided with a stage to facilitate the presentation of prologues, scenes from grand opera, dancing features and other acts. These theatres were built without stages for the exclusive presentation of moving pictures along with orchestral music. It is now apparent that the Allens desire to add various specialties to the programs weekly and, to do this, stages are being built.

Well over \$1,000 was collected at moving picture theatres in Manitoba

on a specified day recently with which to establish a cot in an English hospital under the auspices of Queen Mary's Hospital Fund. One of the smallest contributions was \$2.50, which came from Princess Pat's Theatre, a tiny theatre of Morris, Manitoba.

Anglo-Canadian Picture Plays, Limited, Montreal, has secured the Canadian rights for two seven-reel English productions, "The Lunatic at Large" and "The Adventures of Mr. Ernest Bliss." "The Great Day," a special English picture, made a real hit when presented at the Garrick Theatre, Winnipeg, during the week of May 30.

Indiana

W. H. Lipps, manager of the Liberty Theatre at Alexandria, and O. P. Fuller, owner of the Princess Theater in the same city, have formed a company and consolidated the two theatres. The Princess, it is announced, will be remodeled at a cost of approximately \$3,000.

The Consolidated Realty & Theatre Corporation has closed a 99-year lease on the property opposite the Utility Building on East Wayne street, Fort Wayne, and intends to erect a fine new theatre building on the site in the near future. The lease, which was filed this week with the county recorder, calls for a yearly rental of \$3,000.

Harry J. Corbett, manager of the Jefferson Theatre at Goshen for several months, has resigned and has accepted a position at the Strand Theatre in New York City. Mr. and Mrs. Corbett have gone to Kalamazoo, where they will visit relatives for several days before going to New York.

The doors of the Temple Theatre at Mishawaka were closed on the night of June 1 and will remain closed until September 1 while workmen make alterations and improvements. When the work is completed the auditorium will seat 1,000, or double its present capacity. An attractive new front will be built and a second story will be added. Leon J. Lamotte is the proprietor.

The beautiful new Parthenon Theatre at Hammond, which has been offering a combined program of pictures and vaudeville, has announced that beginning next week only high class photographs will be shown, except on Sunday, when there will also be vaudeville. This policy will continue throughout the summer months. In addition to the feature pictures, special programs of vocal and musical specialties will be given. A sixteen-piece orchestra has been engaged for the summer.

Contracts will be awarded soon for the erection of the Palace Theatre Company's new theatre, store building and dance hall at Michigan avenue and Colfax streets, South Bend. The new structure, which will be two

stories high, will be built of brick, steel and reinforced concrete and will cost approximately \$100,000.

Moving pictures may prove to be the key to a mystery surrounding the fate of Richard Bailey, a son of Mrs. Pauline Bailey, of South Bend, who served overseas during the world war and who was reported missing a few months after going across. An assistant superintendent at one of South Bend's manufacturing plants recognized Bailey in a new film shown recently at the LaSalle Theatre in South Bend. He notified members of the family and the management of the theatre made a special showing of the reel. Bailey's relatives verified the identification. Word has been sent to relatives of the soldier who live in the East in an effort to locate him and the South Bend chapter of the Red Cross also has started work on the case.

The Strand Theatre at Frankfort, owned by the M. C. B. Theatre Company, will be enlarged within the next few weeks in order to take care of the increasing business. The present building is 22 feet wide by 90 feet long, and it is planned to extend the length about forty feet. This will permit about 200 additional seats. The orchestra pit will be enlarged and the entire interior will be redecorated. A fifteen-piece orchestra will be engaged when the improvements are completed.

Philadelphia

Philadelphia entered the daylight saving period beginning Sunday, June 5, at 2 a. m. All the clocks inside of the City Hall took on the new time while at the railroad stations the clocks are marked "Eastern Standard Time." Additional clocks will soon make their appearance at the Pennsylvania under a sign, "City Official Time."

At the recent visit of President Harding to the home of Senator Knox at Valley Forge, a re-release presentation of "Wet Gold" was featured in the picture entertainment of the evening.

F. W. Buhler and A. L. Boyd, of the Stanley Company, met Jack Dempsey at his training while in a visit there last week. headquarters in Atlantic City

Overflowing crowds attended opening of the new Wilbur Theatre, Easton, last week. Proprietor C. D. Buss was congratulated upon the handsome building and up-to-date appointments for the comfort of the patrons in the interior. The many expressions of good luck and best wishes were accompanied by huge bouquets of beautiful flowers which adorned the artistic lobby. The feature presentation for the opening day, Saturday, June 4, was Tom Moore in "Stop Thief!" The house seats 800.

"Ireland in Revolt," a Consolidated Film Attraction, has been booked at Wood's Theatre, Atlantic City, for an extended run during July.

Edward Long has just returned with the road show, "The Woman Untamed," from an extended tour of the South. Mr. Long will make his headquarters in Philadelphia for the next few months.

Henry Comerford has bought a one-half interest in the Masterpiece Film Exchange in Wilkes-Barre.

Abbott Oliver, formerly assistant manager of the Knickerbocker Theatre will now sell supplies to the trade for the United Theater Equipment Corporation.

George Denbow, manager of the Fox, who started the green painted car fad on Film Row, impressed Max Milder, manager of the Selznick, with the idea that he took unto himself a car of the emerald hue, which immediately started a discussion relative to the merits of each. A group of exhibitors in comparing the two cars last week decided that Max Milder's green car was one foot higher and two feet longer in size than George's but maintained that the perspective from the rear of both cars was the same.

St. Louis

S. Henry, of the Imaginary Theatre, Carbondale, Ill., was a caller on exchanges along Picture Row.

Dave Nelson, of Fine Arts, is hitting the high spots in Southern Illinois.

A. G. Heard, of the Lyric, West rankfort, Ill., came to town for some live subjects.

J. Haines, of Rockport, was in on Monday.

Here is one our Blue Law advocates haven't tried yet: Reports from Madrid, Spain, state the police have attempted to prevent men and women entering a theatre together or sitting together.

Louis Maroni, of the Palace, Johnson City, Ill., was a caller at Fox headquarters.

The Fox exchange has a trio of capable bookers in Gus Giesseimann, Arthur Kline and Arthur O'Toole. The shipping room squad lined up by McKean is also very much on the job. They are M. Duerhel, head shipper; H. Barry, Dewey Durnell, William Collins and George McBride.

Theodore Coleman, American Theatre, Mount Carmel, Ill., was seen along Picture Row.

R. C. Fox, Selznick-Select manager, returned Tuesday from a business trip to Minneapolis.

Assistant Manager Ware, of Vitagraph, got in Friday from a jaunt through Southern Missouri

and Arkansas. He did fairly well, but reports that business in that section is depressed.

Doyle & Strain have purchased the Orpheum Theatre, Cape Girardeau, Mo., from Haas & Saunders.

Vernon Nicks is erecting a new theatre at Pittsburg, near Marion, Ill. The new house will seat approximately 350. It will be ready in September.

Here is something for the calamity howlers to think about. Despite the hot weather, supposed untoward business conditions and other alleged handicaps, Jimmy Bradford, special representative for Associated Producers, hit the tall grass in Southern Illinois the past week and returned with a flock of contracts that would make any exchange manager sit up and take notice. And the best part of the story is that Jimmy got real prices for his product. "These may be hard times for dead proprietors and poor pictures, but the hustler can always get results with something the people want," he said.

St. Louis exchangemen are watching with interest developments at Cairo, Ill., where I. W. Rodgers and "Nab" McFarland have taken over the film interests of Al Meyers. These include the Gem Theatre and leases on the Opera House and the Kimmel Theatre. It is understood that Foster & Chester will take over the Kimmel at the expiration of the present lease in March. Recently they took over a neighborhood house in Cairo and already have the Bijou Theatre. They also plan to purchase houses in Mounds and Mound City.

A few nights ago I. W. Rodgers, who is one of the real pioneers of the film world, entertained several guests with tales of his twenty-seven years' experience in the moving picture game. He opened the first house in New Orleans when film were run from spools. Among those present at the dinner were "Hub" McFarland, Al Meyers, Jimmy Bradford, Associated Producers, and "King" Baggot, Paramount representative.

J. G. Jamison, Broadway Odeon, Columbia, Mo., came in this week for some live subjects.

Opposition of the vaudeville and dramatic theatres, led by Frank Tate of the Tate-Cella interests, has held up action on the proposed new license law for theatres, picture houses, circuses, shows, baseball parks, etc. At present theatres pay \$150 flat. The new rates range from \$125 to \$2,500, according to seating capacity and admission charges.

The aldermanic committee on legislation had voted to report the bill favorably. In the ordinary course the measure would have come up for passage last Friday, but because of a protest from Tate and other theatre men the bill was held in committee to permit them an opportunity to be heard.

Appearing before the committee, Tate protested that the new measure

is confiscatory. He seemed to represent the fact that the St. Louis Motion Picture Exhibitors' League had approved the measure, for most of his address to the committee was devoted to comparing motion pictures with vaudeville, musical comedy and dramatic theatres, contending that the two should not be placed on the same plane so far as license taxes are concerned.

Miss Lillian Walker, well-known star, is making a personal appearance at the Grand Opera House this week. She appears in a monologue stunt, in which she tells some of her screen experiences.

C. D. Hill, who resigned last week as St. Louis manager for Associated Producers, has accepted a position with the F. B. Warren Corporation. He assumed his new duties Monday, June 6. He will have entire charge of the St. Louis territory, embracing Eastern Missouri, Southern Illinois, Tennessee, Kentucky, Northern Arkansas and Southern Indiana. Hill's ability is well known to Warren, as he worked under him at Des Moines, Indianapolis and St. Louis in the Hodgkinson organization and later was selected by Warren to open the St. Louis office of Associated Producers.

Advices from Higbee, Mo., are that the Gem Theatre in that town has closed because of an epidemic of smallpox.

Manager Miller of the Jefferson Jefferson City, has announced that his new theatre, now rapidly reaching completion, will be conducted as a two-day run house and will be devoted strictly to first run pictures. The Jefferson will continue as a combination house. The new theatre probably will open late in August or early in September.

Joe Huitt, who is interested in the Strand Theatre, Robinson, Ill., is said to have purchased an interest in the Reed-Yenn Circuit, which operates houses in Benton, West Frankfort, Christopher, Marion, West Marion and Ziegler. He will move to Benton to take charge of the house in that city. "Bob" Cluster will devote his time to his houses in Pinckneyville and Salem.

The Highpointe Airdome, McCausland avenue and Clayton road, Richmond Heights, St. Louis County, owned by Alfred A. Ebert, opened its gates on Monday, June 6. The amusement place is among the finest in the county and seats 1,000. The entire equipment was purchased from the St. Louis Exhibitors' Supply Company and includes two late type Simplex machines and a Minusa screen. It will be devoted strictly to pictures. In the fall a theatre will be built on the site, it is announced.

Moeller & Elbring opened their new airdome at Jennings, Mo., on Saturday evening, June 4. This seats 500 and is among the finest equipped places of its class.

Manager Ryder of the Exhibitors' Supply Company announces that he has obtained a contract to supply the entire equipment for the new theatre at New Athens, Ill., to be erected by the People's Co-operative Amuse-

ment Company. This theatre will seat 500. It is planned to open it late in August or early in September.

C. E. Roberts, of the Elks Theatre, Olney, Ill., was a visitor the past week. He reports that business is holding its own.

J. Wesley, proprietor of the Wesley Theatre, Benld, Ill., was seen along Picture Row.

Mrs. Bruecker, of the Grand Theatre, Mount Olive, Ill., dropped in for a few live subjects. Mount Olive is in the Southern Illinois coal belt. Some of the mines are working only part time, but the film picture business has not suffered.

Mrs. Hall, of the Dupo Theatre, Dupo, Ill., was another caller.

C. E. Mertens, proprietor of the Play House, Shelbyville, Ill., has purchased the Gem Theatre in that City. For the time being the policy will not be changed.

Charles Martin, of Springfield, has decided to give his personal attention to the Arcola Theatre, Arcola, Ill., which he recently acquired.

Manager Seipker, of the Wildey, Edwardsville, Ill., was seen in the neighborhood of Grand and Olive streets.

Baltimore

J. Winer recently purchased the Mickey Theatre, Baltimore street near Ann, at auction when it was put up for sale by E. T. Newell & Co. for \$7,400. The property has a ground rent of \$120. This theatre was managed by S. A. Hornsby for some time prior to the sale.

The Independent Film and Supply Company, 412 East Lexington street, is now handling the pictures of Screenart Film Company, of Philadelphia, of which Michael Lessy is owner, for this territory. George C. Easter is president and general manager of the Independent.

The State Theatre Company, recently incorporated, has purchased the Apollo Theatre, Hartford avenue at Oliver street, from A. Constantine and Leo Homand, the approximate price being \$200,000. The Apollo was opened to the public only a few weeks ago and interior decorating and furnishing will be completed by the new owners. Old ivory, rose and mulberry will be the colors used. The officers of the State Theatre Company include Morris Klein, president; Samuel Back, vice-president; William Hoffmeister, treasurer; Samuel H. Rome, secretary and house manager, and J. Louis Rome, general manager.

At a recent election of officers held by the Baltimore Federation of Labor, G. Kingston Howard, president and business manager of the Motion Picture Operators' Union, Local 181, was elected financial secretary and treasurer.

Personal Touch

(Continued from page 730)

Nagel, Theodore Kosloff and John Davidson.

The features at the following theatres next week are: Capital, "The Ten Dollar Raise"; Critterion, Thomas Meighan in "White and Unmarried" remains; Rialto, Wanda Hawley in "A Kiss in Time"; Rivoli, May McAvoy in "A Private Scandal"; Strand, "Dream Street."

C. R. Seeley has returned from his visit to France, where he made a close study of the foreign situation.

Robert Leonard and his wife, Mae Murray, have leased the old Amsterdam Theatre and work has begun on their first independent production. "Peacock Alley" was purchased from Ouida Begere for the initial picture.

The special presentation of Max Linder's newest comedy, "Be My Wife," before an invited audience at Aeolian Hall, June 7, was well attended, but there was none of that objectionable and quite frequent overcrowding when the earnest sponsor for the entertainment sends out twice as many invitations as the place will hold. Clark Irvine, who arranged the Linder affair, surrounded the picture with a short musical program. M. Linder was called for at the end of the evening and he made a very brief address of thanks for the way in which the picture was received.

Now the rumor has it that Jack Meador is to become the general manager of production for Realart, instead of Famous Players-Lasky which has been emphatically denied, but the denial was not always believed until F. P. L sent out a statement that Robert T. Kane has been appointed to succeed Walter Wanger.

Emil Kahrlein, owner of the Kinema and Franklin in Fresno and two Kinemas in Oakland, Cal., looked up old friends in New York this week preparatory to going abroad for three years. He has been doing much traveling lately, studying many theatres for ideas to inculcate in one he is building. He is one of the real old-time exhibitors, being a pioneer in the use of music in a picture house and advertising in newspapers, and the first to use a herald. He is much impressed with New York presentations, particularly with the handling of short subjects.

Pete Carroll, for a number of years Pathe branch manager at Spokane, will assume charge of the Los Angeles Pathe office next week. Carroll is one of the best known film executives in the Northwest, and has a host of friends who wish him well in his bigger venture.

Having recovered from his recent illness which necessitated an operation, Sessue Hayakawa, the

Ohio Censor Eliminates Surplus Lingerie.—Headline. Censorship will be the ruin-ation of the public's morals.

Japanese star, is on his way to New York from Los Angeles. He is accompanied by Mrs. Hayakawa, known to film devotees as Tsuru Aoki and who has appeared with her husband in his production, "Black Roses," and other Robertson-Cole features.

The Hayakawas left Los Angeles last Saturday and went direct to Colorado Springs where they will spend a week or ten days. Mr. Hayakawa is still a trifle weak from his illness which compelled long confinement indoors and he expects to regain his strength by resting in the mountains.

From Colorado Springs they will go to Chicago where Mr. Hayakawa will devote two or three days to meeting old friends and attending to some business matters. Then they will go to Buffalo, Niagara Falls and Albany.

They will arrive in New York on June 25 and Mr. Hayakawa will attend the Carpenter-Dempsey contest in Jersey City on July 2nd, together with a group of Robertson-Cole officials. He will also remain here to see how New York celebrates Independence Day and on July 5 will start back to Los Angeles with Mrs. Hayakawa to resume production in Hollywood on or about July 11.

Several theatres in Pueblo have been inundated during the recent disastrous flood. Undoubtedly great damage has been done to the houses. Perhaps there is some kind of temporary assistance the exhibitors need at this time. Wouldn't it be a rather nice thing if one of the many associations in the industry offered any aid they might give at this time?

Inspiration Pictures, Inc., has leased a suite of offices in the new Strauss Building at 565 Fifth avenue, New York. This new company has taken a large part of the eighth floor and expects to be in the new offices by the middle of the month.

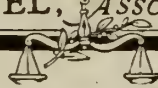
Among those who have been let out in the closing of the Famous Players-Lasky plant in Long Island City are Pete Milne, who has been a special reader for Tom Geraghty, and Benjamin De Casseres.

L. J. Gasnier left for the Coast this week to resume reproduction for Robertson-Cole.

Lynde Denig sent us a list of Goldwyn releases the other day that tells its own story, especially from Lynde Denig. It is: "Why Worry"—June 5, "Nothing To Think About"—June 19, "Take It Easy"—July 3.

Newest Reviews and Comments

Conducted by EDWARD WEITZEL, Associate Editor



"The White Dove"

H. B. Warner Picture Tells of Faithlessness of Two Women

Reviewed by Sumner Smith

Dramatic and realistic, "The White Dove," a Robertson-Cole picture starring H. B. Warner, presents a plot having to do with the effect on a man's life of the love affairs of his dead wife and dead mother. This is a ticklish plot in these days of censorship propaganda, but the picture, which has been adapted from William J. Locke's story, puts no unnecessary nor unpleasant emphasis upon any lapses of virtue. Its chief fault is that in some people's eyes it will seem to condone faithlessness in a married woman on the ground that the sin was prompted by true love.

The acting is very good, with the star dominating at all times. The interiors and exteriors are adequate, the photography is excellent and the development of the plot smooth. The picture has much human interest, but the exhibitor must decide for himself if the theme will please his class of patronage.

The Cast

Sylvester Lanyon.....H. B. Warner
Matthew Lanyon.....James O. Barrows
Ella De Fries.....Clare Adams
Ebenezer Usher.....Herbert Greenwood
Roderick Usher.....Donald McDonald
Dorothy Lanyon.....Virginia Lee Corbin
Constance Lanyon.....Ruth Renick
Adapted from the story by William J. Locke
Produced by Jesse D. Hampton
Directed by Henry King
Photographed by Victor Milner
Length, 6,001 Feet

The Story

Matthew Lanyon and his son, Dr. Sylvester Lanyon, live in the village of Ayresford, England. Sylvester is happily married and is devoted to his wife, Constance, and their little daughter, Dorothy. He does not know that she married him because of a quarrel with Frank Le Roux, whom she really loves. Le Roux visits her during Sylvester's absence. Afterwards she confesses a fault to Matthew Lanyon and he keeps the secret. Later she dies. Ella Defries, the young ward of Matthew Lanyon, cares for Dorothy, and her devotion touches Sylvester's heart. Then Ebenezer Usher extorts money from Matthew Lanyon to extricate his son, Roderick, from trouble, having a strange hold on the old man. Le Roux dies suddenly, confessing his love for Constance to Sylvester and shaking the physician's confidence in the goodness of women. Roderick and Ella become engaged, to Sylvester's displeasure, he realizing the kind of a man that Roderick is. Roderick gets into more trouble and his father discloses that Roderick is the brother of Sylvester. Sylvester's mother had run away from Ebenezer Usher, had been divorced by him and had then married Matthew Lanyon. Sylvester finally decides to forgive and forget, and marries Ella.

Program and Exploitation Catchlines: H. B. Warner in "The White Dove" Distrusted All Women, But One Finally Brought Him Real Love and Happiness.

A Gripping Emotional Drama of a Man Whose Faith in Women Had Been Shattered But Who Learned to Forgive and Won Happiness and Love.

Exploitation Angles: Make Warner the big selling point and drive on him, letting the story take care of itself. The title suggests some effective window dressing with doves for decoration.

IN THIS ISSUE

"The Mother Heart" (Fox).
"Home Stuff" (Metro).
"The White Dove" (Robertson-Cole).
"A Voice in the Night" (Goldwyn).
"Heedless Moths" (Perry Plays).
"The Last Card" (Metro).
"The Rich Slave" (Jaxon).
"One a Minute" (Paramount).
"Our Navy in Action."
"Be My Wife" (Max Linder).
"The Fighting Lover" (Universal).
"Too Much Speed" (Paramount).
"Big Town Ideas" (Fox).
"Mother O' Mine" (Ince).
"Western Hearts" (Associated Photoplays).
"The Yellow Arm" (Pathe).
"The Solar System" (Harry Levey).
"Broken Doll" (Associated Producers).
"Home Talent" (Associated Producers).

"A Glimpse Into the Animal Kingdom Through the Philadelphia Zoo"

In the Philadelphia Zoo there are some interesting animals. A pleasant afternoon could be spent in looking them over. However, if you lack the time for a trip to Philadelphia you can do as well by seeing the Kineto Review entitled, "A Glimpse Into the Animal Kingdom, Through the Philadelphia Zoo."

The Review takes you on a visit to each cage and gives you even a better opportunity than you'd have at first hand of seeing the beasts and birds at close range. The camera man seems to have been gifted with some sort of power to make them step around lively. A couple of polar bears, for instance, do a playful wrestling act, and a mother puma and two cubs skylark strenuously. Then you get a view of one of the Zoo keepers chasing a yak with a switch, and somebody poking a stick through the bars of the chimpanzee's cage and making him show his teeth and chatter with rage.

T. S. daP.

"Spooners"

This one reel Vanity Comedy featuring Irene Dalton and Earl Rodney and released by Educational does not come up to its predecessors in entertainment value. It is mostly froth, lacking plot and interesting situations. The youth meets the girl at a polo match and tells her that no matter what her station in life may be, he loves her. Her aunt and she try him out. She poses as a maid in her aunt's home, and when the youth lives up to his declaration, the two women succeed in embarrassing him considerably. He sticks it out and wins the girl. S. S.

"One a Minute"

Douglas MacLean Scores Heavily in Paramount Exposition of Barnum's Saying.

Reviewed by Sumner Smith.

Douglas MacLean has produced another winner in Thomas H. Ince's "One a Minute," a Paramount Picture that has as many comedy touches as a woman has moods—if such a thing is possible. The character of Jimmy Knight, who runs a country drug store, fits the star like the proverbial glove, and this farce comedy by Fred Jackson should repeat its stage success on the screen. The laughable moments are many, thanks to an excellent supporting cast as well as to the star and the possibilities in the original vehicle. Facial expressions are many and diverse as the various characters swallow Jimmy's wonderful panacea for all human ills, and all of them score heavily. It is clever and enjoyable comedy throughout, light-hearted entertainment that should please all kinds of audiences.

The Cast

Jimmy Knight.....Douglas MacLean
Miriam Rogers.....Marian DeBeck
Jingo Pitts.....Victor Potel
Grandma Knight.....Frances Raymond
Silas P. Rogers.....Andrew Robson
Martin Duffey.....Graham Pettie
Adapted by Joseph F. Poland from Fred Jackson's Stage Farce.
Produced by Thomas H. Ince.
Directed by Jack Nelson.
Photographed by Bert Cann.
Length, 4,510 Feet.

The Story

Jimmy Knight inherits a drug store in Centreville that is threatened with extinction by a business rival, Silas P. Rogers, with whose daughter Jimmy is in love. Rogers offers to buy the store but Jimmy remembers that Miriam, the girl, likes a man with fight in him and declines a generous offer. Barnum's famous statement inspires him to advertise "Knight's 99" as a patent medicine that will cure any and all ills. The four real ingredients are ordinary things, like mustard and pepsin, but the medicine is of such a disagreeable taste that people have immense faith in it and overcome their imaginary ills by faith. Jimmy's arrest for violating the pure food and drug act is caused by Rogers, but when the judge is taken sick during the trial, Jimmy cures him and is found "not guilty." Rogers pays a million and a quarter to learn that the mysterious fifth ingredient, which his chemists have failed to discover, is "faith." Jimmy is elected mayor of the town and Miriam becomes his bride.

Program and Exploitation Catchlines:

Douglas MacLean as the Purveyor of a Patent Medicine Guaranteed to Cure Any and All Physical Ills, also Dispel the Stubbornest Grouches.

Douglas MacLean Has His Zippiest Role Since "Twenty-Three-and-a-Half Hours' Leave" as the Patent Medicine Man Who Cures All Ills in "One a Minute."

Exploitation Angles: Get your druggist to fix you up something with a tang and dispense it in one drachm bottles as "Knight's 99" before you start to advertise, then swing into the campaign with stress upon MacLean and the stage success of the play. If you can get some stock cuts and space is cheap, advertise a series of wonderful "cures" while you are distributing samples. Make them funny so they will not be taken too seriously.

Newest Reviews and Comments

"Mother O'Mine"

Melodrama of Big Business and Mother Love Is Thomas H. Ince Production

Reviewed by Jessie Robb

A screen version of the short story, "The Octopus," has been made by Thomas H. Ince and released by Associated Producers, Inc. The story is melodrama, very good of its kind, and highly sensational. Although the story is based on false premises this is excusable from the nature of the tale. It is not likely that a woman of Mrs. Sheldon's splendid character would send her young son to a man who had so debased her, even if he were the boy's unknown father. The picture of a father deliberately preparing to ruin his son through motives of revenge is not pleasant, to say the least. Aside from these two points the picture will have the drawing power where elaborate productions of Broadway roof gardens, night life and seductive chorus girls, are in demand. In its present form the picture is too long. The allegorical stuff of a frisky Father Time and a jazzy Cupid messenger boy with a message from Joe Stork is an unnecessary anti-climax, an abrupt drop from the gripping to the silly. The real climax of the effort of the mother to save her son from the electric chair has been skilfully built up and moves at a swift pace that brings the spectator to the edge of his chair. The production is characterized by careful and finished technique, artistic photography, and vivid characterizations by the cast of well known actors. State censorship will undoubtedly affect the present form of the picture which was shown in the projection room of the company.

The Cast

Robert Sheldon.....Lloyd Hughes
Dolly Wilson.....Betty Ross Clark
Fan Baxter.....Betty Blythe
Willard Thatcher.....Joseph Kilgour
Mrs. Sheldon.....Claire McDowell
District Attorney.....Andrew Robson
Henry Godfrey.....Andrew Arbuckle

Story by Charles Belmont Davis
Scenario by C. Gardner Sullivan
Directed by Fred Niblo
Photographed by Henry Sharp
Length, Seven Reels

The Story

Robert Sheldon, junior clerk in a small town bank, leaves his position to go to the city. His mother gives him a letter to a well known financier, William Thatcher. Thatcher is really young Sheldon's father, who deserted his wife and baby in a drunken rage, declaring the child was not his.

Thatcher, whose operations are just within the law, decides to use Robert in his nefarious dealings. At a party given for Henry Godfrey, Robert meets Dolly Wilson, a dancer. She influences him for good. At a final party, when the Godfrey deal is about closed, Robert tells Mrs. Godfrey the truth. This infuriates Thatcher. He reviles Robert and his mother. The men fight. A revolver is accidentally discharged and Thatcher mortally wounded. He accuses Robert of killing him. Fan, his mistress, also accuses him.

At the trial, Robert is sentenced to the electric chair. Dolly goes to Mrs. Sheldon. They return to New York. There, Mrs. Sheldon forces Fan to confess her perjury. With literally only seconds to spare, through a terrific storm and in face of almost impossibilities, Robert is saved.

Program and Exploitation Catchlines: A Thomas H. Ince Production of Broadway and Big Business With a Tender Theme of the Endurance of Mother Love.
With Only Seconds to Spare, With the Electric Chair Claiming Its Innocent Victim, A Race Against Time Is Won.

"The Rich Slave"

Mabel Taliaferro Is Star of Six-Part Feature Released by Jaxon Film Corporation.

Reviewed by Fritz Tilden.

It is the general belief that a slave differs from a captive. However, in the hope of having box office value the producers of "The Rich Slave" have chosen to substitute one for the other. Whether such a title has the power to lure patrons is not to be gainsaid for general circulation. An exhibitor can best tell what promotes the queue before his ticket seller.

The film itself is a thing not mediocre but medium value. It is not surprisingly good, nor is it bad. There are moments of melodramatic action that call up some excitement and there are stretches where the interest has a tendency to droop although it does not drop altogether. It seems as though the action of each individual scene, with but few exceptions, progresses at a retarded tempo. But the melodramatic incidents come as a sort of relief. One of the best of these is a highly realistic train wreck, in which two trains traveling at a mile a minute clip come together head on. Whoever is responsible for the novelty of the rich villain not shooting himself when found guilty of his nefarious acts should receive a citation.

Mabel Taliaferro gives a somewhat colorless performance of a role that does not offer her much opportunity to be anything else. The rest of the cast play rather stereotyped roles acceptably.

The Cast

Harrison Frayne.....Joseph Smiley
Sneed.....Arthur Elton
Nurse.....Martha Forrest
Gladys Claypool.....Mabel Taliaferro
Whitney Gage.....Romaine Fielding
Clare Gage.....June Day
Directed by Romaine Fielding.
Length, 5,500 Feet.

The Story

No. 17 is the only name of a little girl who has been spirited away to an orphanage, where she has a very unhappy time among her fellow orphans, who are in charge of a brutal superintendent. But No. 17's freedom is sought by plotting financiers who scheme to get possession of some valuables to which she is entitled. The nurse who placed her in the orphanage undertakes for a large sum of money to regain possession of the girl. The superintendent learns of the nurse's object and seeks to foil it so that he may also cut in on the profit. Between the nurse and the superintendent the girl suffers greatly; she is nearly poisoned, nearly burned to death, nearly drowned, but is finally freed. Meanwhile, the young man who is bent upon foiling the financial plotters, meets the girl and is instrumental in saving her life. He goes West and the plotters try to cause his death in a train wreck and at the hands of outlaws, but he escapes to discover the girl's grandfather from whom he gets proofs of the girl's title to the property. There is a well founded prospect that the rich orphan and the young man who aided her may become man and wife.

Program and Exploitation Catchlines: A Thrilling Melodrama That Has Charming Mabel Taliaferro As Star and Romaine Fielding Her Leading Support.

A Picture That Combines Big Business, High Finance, Nefarious Dealings, Hairbreadth Escapes from Death and a Real Love Story.

There Are but Few People Who Do Not Enjoy a Good Melodrama, So You Will Like "The Rich Slave."

Exploitation Angles: The probabilities are that Fielding will prove more of a star than Miss Taliaferro, so play them both up. It's what you chiefly have to offer, so make it strong.

"Home Stuff"

Viola Dana's New Metro Release Has an Artificial Story in Spite of Its Title

Reviewed by Edward Weitzel

Here is a case of a promising plot gone wrong. "Home Stuff" fails to take itself seriously and the entire story has an artificial ring in spite of its title. The first scene represents a burlesque of a father turning his daughter out into the snow. It is supposed to be part of a performance of a cheap show troupe, and the note which is struck echoes through the rest of the picture. To start off by ridiculing the characters and situations that form the familiar down-on-the-farm story which follows is to invite disaster. Proper selection of material for the opening episode would have given the necessary contrast. When the stern old farmer vows he will not have an actress in his house, he merely recalls the angry but amusing father in the stage play who drove his child from home and caused only laughter from the audience. There are natural touches by the scenario writer and the director that will please, but enough of the wrong material has been used to give the entire picture a black eye.

Viola Dana works hard to put life and charm in her impersonation of Madge Joy, and succeeds surprisingly well under the circumstances. She is capably supported by the other members of the cast. The picture is billed as an Albert J. Kelley production.

The Cast

Madge Joy.....Viola Dana
Robert Deep.....Tom Gallery
"Ma" Deep.....Josephine Crowell
"Pa" Deep.....Nelson McDowell
Susan Deep.....Priscilla Bonner
Mr. "Pat".....Robert Chandler
Mrs. "Pat".....Aileen Manning
Jim Sackett.....Phillip Sleeman
Story and scenario by Agnes Johnston and Frank Dazey
Directed by Albert J. Kelley
Cameraman, John Arnold
Length, Six Reels

The Story

When Madge Joy loses her position with a cheap road show because her place is taken by a stage struck girl who can put up enough money to keep the troupe going, she misses the night train out of Buckeye Junction and crawls upon a load of hay and falls asleep. In the morning a handsome young farmer hitches his horses to the load, and Madge rolls off. She is rendered unconscious, and when she comes to she is in the Deep living room. "Ma" Deep takes to her at once, but the old farmer, a very religious man, looks at her sternly. Madge feels she had better keep still about being an actress. She says she is a runaway orphan, and becomes a member of the family. Young Robert Deep falls in love with her, and tells her of his great secret. He has written a play in seventeen acts. Madge reads it and pronounces it the worst ever. She has already confided to him that she is an actress. Robert wants her to elope with him, but she puts him off. That night the girl who took her place with the show comes home. She is Susan Deep. Her father is furious when he finds out his daughter has been on the stage. Madge tells him that she is herself an actress, and that she will go away with Robert unless he makes up with his daughter. The farmer agrees, and Madge keeps her word. She goes to New York, becomes famous as a star. One day Robert comes to see her. He says he now has a play he knows is right. The two start to read it, but find each other more interesting.

Program and Exploitation Catchlines: Viola Dana Takes the Part of Madge Joy, an Actress, in "Home Stuff" and Shows She Has Novel Ideas About Running a Farm.

Newest Reviews and Comments

"Heedless Moths"

Picture Based on Career of Artist's Model, Audrey Munson, Is a Freak Production

Reviewed by Edward Weitzel

"Heedless Moths" is in a class by itself. It is a freak production, an unskilful attempt to combine the screen and the stage. Shown first at the Greenwich Village Theatre, New York, it is not at all likely that it will ever be presented elsewhere in the same form. A tiresome character known as "The Spirit of the Arch" spouted a string of wornout platitudes, as a prologue, and interrupted the picture at intervals to offer an obvious explanation of what was being shown on the screen, thereby killing whatever chance the story had of interesting the audience. To make matters worse small side screens were used to show a portion of the action, and members of the cast acted a scene from the continuity after the main screen was raised, disclosing a tableau of the incident just shown.

The screen story has been ably produced. The settings are elaborate and artistic, and the acting is high grade. There is just one trouble with the story—it isn't worth any sort of a production. It is supposed to show, according to the program, "the distressing tragedies of the pretty models who lack moral balance to safeguard them from the intimate atmosphere of the studios." Also "the unknown history of many famous masterpieces—as revealed by Audrey Munson." The character of the famous model is acted by Jane Thomas, Miss Munson confining her part of the entertainment to posing. The work of the substitute is thoroughly enjoyable. There are posing scenes in the nude that are as artistic as they are unconventional. It is hardly necessary to add that "Heedless Moths" does not belong in a family theatre.

The Cast

The Sculptor.....Holmes E. Herbert
His Wife.....Hedda Hopper
The Dilletante.....Ward Crane
The Prey.....Irma Harrison
The Sage.....Tom Burroughs
Audrey Munson.....Jane Thomas
"The Spirit of the Arch".....Henry Duggan

Produced by Perry Plays, Inc.

Directed by Robert Z. Leonard

The Story

Audrey Munson is supporting her mother and herself by posing for the draped figure. She is asked by a painter to pose for him at night. She goes to his studio and is forced to leave in a hurry to save her virtue. An aged painter who befriends her takes her to a celebrated sculptor. Inspired by her fineness of character and beauty of form, he asks her to pose for him in the nude. She consents, and he creates a masterpiece which he calls "Body and Soul." The sculptor's wife resents her husband's devotion to his art, and listens to the love making of the painter who insulted Audrey. This man has already seduced a young model who rooms in the same house with Audrey. When he tells the unfortunate girl that he is through with her and she learns the name of her rival, she hurries home for a revolver. Audrey hears her walking in her room, and goes up to find out what has happened. The girl has a key to the painter's apartment. Audrey takes the revolver from her and also gets possession of the key. Learning that the model has written a letter to the sculptor, telling him that his wife is dining with the painter, Audrey hurries to the apartment, tells the wife of her danger and takes her place at the table. When the sculptor enters, Audrey pretends to be drunk, and he is horrified with the change in her.

"The Last Card"

Gripping Crime Drama Produced by Metro Has May Allison as the Star

Reviewed by Edward Weitzel

Adapted from "Dated," a Saturday Evening Post story, the Metro production "The Last Card" is a gripping crime drama, in which May Allison plays the part of a devoted wife whose brave spirit and clear head save her husband from being convicted of murder. Directed by Bayard Veiller, the author of the stage and screen thriller, "Within the Law," the story is not one of those mystery plots that keep everyone guessing as to who committed the murder, but it will set the spectators to wondering how an innocent man is going to escape from the web of circumstantial evidence which the real murderer has woven around him. In spite of its theme "The Last Card" has its cheerful moments, and there are a number of charming scenes and laughable incidents, in which little Stanley Goethals is the prime mover. The clever way this five year old is used to brighten up the story and develop the action does great credit to all concerned.

May Allison is sweet and womanly as Elsie Kirkwood and makes no effort to give undue prominence to the character. The supporting company is evenly balanced.

The Cast

Elsie Kirkwood.....May Allison
Ralph Kirkwood.....Al Roscoe
Freddie Kirkwood.....Stanley Goethals
Tom Gannell.....Frank Elliott
Emma Gannell.....Irene Hunt
Sorley.....Dana Todd
Chief of Police.....Wilton Taylor

Story by Maxwell Smith
Scenario by Molly Parro
Directed by Bayard Veiller
Cameraman, Jackson Rose
Length, 5,817 Feet

The Story

The wife of Tom Gannell, a criminal lawyer, is caught by her husband carrying on an intrigue with a college student named Sorley, who takes care of a number of furnaces on the block. Gannell does not rush in and confront the guilty pair. He hears Sorley go to the cellar; a moment later his wife goes to the piano and plays "The End of a Perfect Day." Maddened by his wife's faithlessness, Gannell follows Sorley into the cellar next door and kills him. The next day the Kirkwoods leave for their annual trip to Florida. A newspaper account of the murder brings Ralph Kirkwood home, and he is arrested as the murderer. A coat of his and one of his private brand of cigarettes were found near the body. At the trial, in which he is defended by Gannell, the innocent man is found guilty. His wife puts her wits to work and recalls certain actions of Gannell's that set her on the right track. She arranges to have the chief of police listen in over the phone to an interview she plans with the real murderer. While she is talking to him her maid, as prearranged, starts to play "The End of a Perfect Day" on the piano in the next room. Gannell rushes to the room but it is deserted. The rattling of the furnace handle finishes his overstrained nerves. He confesses his part in the crime, but tells Mrs. Kirkwood that no one will believe that he confessed to her. The chief of police drops the phone in his office, hurries to the Kirkwood home and arrest Gannell.

Exploitation Angles: Sell Miss Allison to her fans, but get all you can from the story which attracted attention in the Saturday Evening Post.

He goes home and smashes the clay model of "Body and Soul" to pieces. Later on Audrey helps to bring the sculptor and his wife together.

"The Mother Heart"

Strong Human Interest in Fox Production Starring Shirley Mason

Reviewed by Edward Weitzel

The chief merit of the Fox production "The Mother Heart" is its strong human interest. It is a simple story about simple folk and the author has crowded in the sob stuff without bothering his head as to the probability of some of his situations. In this day and age a man with a clean record is not sent to prison for stealing a dollar's worth of food to keep his wife and children from starving. Investigation of his case would have resulted in his release on probation. But such a motive is bound to gain the sympathy of the average human being; it also serves to start the youthful heroine on her struggle to support herself and her baby sister, and the characters and incidents found in the rest of the story are cunningly calculated to make her justify the title. The baby is one of the leading persons in the picture, and it is no wonder she reduces the grouchy old owner of the farm where the heroine takes her to a state of willing slavery to her caprices. "The Mother Heart" has been fashioned after well tested plans, and Shirley Mason gets every ounce of opportunity out of the character of May Howard. Edwin Booth Tilton is admirable as George Stuart, the owner of the farm. The other members of the cast are excellent, except Raymond McKee as Billy Bender. He merely buffoons the part.

The Cast

May Howard.....Shirley Mason
Billy Bender.....Raymond McKee
George Stuart.....Edwin Booth Tilton
John Howard.....Cecil Van Auker
Clifford Hamilton.....William Buckley
Ella Howard.....Mrs. Raymond Hatton
Mrs. Lincoln.....Lillian Langdon
Story and direction by Howard M. Mitchell
Cameraman, Glen McWilliams
Length, 4,806 Feet

The Story

Out of work and penniless, John Howard steals a few articles of food from one of George Stuart's chain of stores and is sent to prison. The shock kills his wife, and his three children are sent to a home. Ella is adopted by a wealthy woman, and May and her baby sister find a place on the farm belonging to Stuart, the grouchy old chap having sent to the home for a strong girl to do his housework. Stuart has gone to the farm for a rest, and finds that his farm hand, Billy Bender, knows nothing about cooking or making beds. May is a slight little thing but an excellent cook and knows she can make the old fellow comfortable, if given the chance. Billy loses his heart to her the moment she arrives and tells her she must keep her sister out of sight, as the boss hates babies. The secret pops out before May can prepare the first meal, and she is ordered to leave. She gets supper before packing up, and when Stuart finishes eating he will not hear of her going. May is happy until Clifford Hamilton, the store manager who had her father arrested, arrives at the farm. He tried to force his attention on May when she went to see him about her father. Hamilton has found out that Ella Howard has been made the heir of the woman who adopted her, and is doing his best to win the girl. Stuart discovers that Hamilton's accounts are not straight and discharges him. The ex-manager gets Ella to elope with him, but is arrested before they can be married. Stuart goes to town and has John Howard set free. He brings him to the farm, Ella takes refuge there after Hamilton's arrest, and the Howard family is again united.

Exploitation Angles: Offer Miss Mason back this up with the heart appeal angle of the story.

Newest Reviews and Comments

"A Voice in the Night"

Goldwyn Production of Mystery Murder
Story Directed by Frank Lloyd
Is Strong on Suspense

Reviewed by Edward Weitzel

Produced originally as a stage play the Goldwyn picture "A Voice in the Dark" is strong on suspense. It follows the construction of all well regulated mystery murder stories, and fastens the crime upon the person least likely to be suspected. The string of coincidences is rather staggering, if one stops to consider the matter. Every character appears in the right spot at just the right instant all through the picture. But every point is picked up clearly, and the average spectator will find "A Voice in the Dark" good entertainment. A clever and novel device is the use of a deaf woman and a blind man. The two are the important witnesses in a murder case, but are prevented from naming the murderer at once by their afflictions. The blind man hears the murderer's confession and can recognize only the voice.

The cast is without a star but all the parts are capably played, Ramsey Wallace and Irene Rich being at the head of the list. Frank Lloyd has directed the production in a thoroughly workmanlike manner. The locations in and near San Francisco are the real thing, and the scenes on board an ocean liner at sea have not been shot on a coastwise steamer.

The Cast

Harland Day.....Ramsey Wallace
Blanche Warren.....Irene Rich
Joseph Crampton.....Alec Francis
Hugh Sainsbury.....Alan Hale
Adele Warren.....Ora Carew
Chester Thomas.....William Scott
Lieut. Cloyd.....Richard Tucker
Amelia.....Alice Hollister
Mrs. Lydriard.....Gertrude Norman
Superintendent.....James Neill

From the stage play by Ralph E. Dyar
Length, 4,256 Feet

The Story

Harland Day, assistant district attorney of San Francisco, loves Blanche Warren, but she will not consent to become his wife until she confesses that she had been arrested in Chinatown one night when the restaurant where she was dining with Dr. Hugh Sainsbury was raided. The entrance of the police was just in time to save her from becoming the victim of an assault, the doctor having drunk freely all through the meal and having nearly overpowered her when the officers broke in the door of the private dining room. Dr. Sainsbury is running a sanatorium, and Blanche is dumbfounded when she receives a letter from her sister Adele, saying that she is to marry the doctor. Chester Thomas, who is in love with Adele, hears of the affair, and hurries to the sanatorium, but Blanche reaches there ahead of him. The next morning the San Francisco papers contain an account of the murder of the doctor.

Harland Day telephones to Blanche's home, and is told that she has not been there all night. The next moment she walks into his office. He shows her the newspaper article. It states that a patient at the sanatorium claims she saw Blanche shoot the doctor. Suspicion also falls upon Chester Thomas. Police Lieutenant Cloyd arrests Blanche, but the arrival of a blind patient from the sanatorium throws new light upon the crime. He testifies that he heard a woman outside of his window say that she killed the doctor. Blanche is told to speak to him, and he says her voice is not the voice he heard. A nurse employed by the deaf woman enters and speaks. The blind man declares she is the guilty. The nurse breaks down and confesses Dr. Sainsbury betrayed her and then refused to keep his promise to make her his wife. Chester Thomas is her brother. Adele goes to Thomas and lets him know that she

"Western Hearts"

Typical Western Melodrama Distributed
by Associated Photoplays.

Reviewed by C. S. Sewell

A western feature of average interest with a rather involved story is "Western Hearts," a state right feature distributed by Associated Photoplays, Inc. Although the action of the characters is not always convincing, as for instance when the disappointed girl to get revenge goes to the length of marrying a man she does not love and living in seclusion in a deserted shack, the production should prove interesting to the average audience that likes pictures of this type.

There is plenty of action in this production and the cast satisfactorily portray their respective roles. Josie Sedgwick, well known for her work in serials and features, has the leading feminine role. Art Stratton, an actor of pleasing personality who gives a realistic interpretation of a cowboy, plays opposite Miss Sedgwick. Hazel Hart is excellent as Grace Adams.

There is a lot of good riding, a stirring fight, and fine scenery in this production.

The Cast

Edith Caldwell.....Josie Sedgwick
Jack Manning.....Art Stratton
Pete Marcel.....Floyd Taliaferro
Grace Adams.....Hazel Hart
Robert Caldwell.....Bert Wilson
George Adams.....Edward Moncreif

Story and Continuity by Cliff Smith
and Alvin J. Mietz
Directed by Cliff Smith

Photographed by Frank Cotmer
Footage, 4711 Feet

The Story

George Adams, growing old, is glad to sell his ranch to an eastern visitor, Robert Caldwell, who is to take possession within a year. Caldwell's daughter Edith falls in love with Jack Manning, the ranch foreman who is also loved by one of the cowboys, Pete Marcel. Adams' daughter Grace also loves Jack, but he likes her only as a friend. Seeing the way affairs are progressing, Grace arranges with Pete to hold out all of the letters that pass between Edith, who has returned East, and Jack. Believing that Edith has ceased to love him, Jack leaves the ranch. Pete induces Grace to marry him, takes her away to a secluded place and gives out the report that Grace and Jack have eloped.

The year passes. Edith and her father return to the ranch. A round-up shows a shortage of cattle, and a call is sent for a detective to ferret out the rustlers. Jack is detailed to this job, and is surprised to find he is accused of eloping with Grace. He is unable to make Edith believe that he has not. Jack finally picks up a trail that leads to Pete as the head of the rustlers. After a fierce encounter Jack is captured by the cattle thieves. He manages to get away, help arrives from the ranch, the gang is captured and everything satisfactorily straightened out.

sees her mistake in not accepting his love. Harland Day makes Blanche happy by assuring her that no jury would ever convict the nurse for killing the doctor under the circumstances.

Program and Exploitation Catchlines: A Murder Mystery That Baffles Explanation Until the End Is Found In "A Voice in the Dark," a Frank Lloyd Production Released by Goldwyn.

Exploitation Angles: Play strong on the mystery angle and call it "a story you cannot solve unless you have already seen the famous stage play from which this is derived." Give a brief sketch of the plot as a suggestion of the complication and leave them hung up on the outcome.

"Big Town Ideas"

Eileen Percy Puts Up a Great Fight for
a Falsely Accused Man in Lively
Fox Comedy

Reviewed by Edward Weitzel.

When an author makes his heroine the Flapjack Queen of Junction Town and endows her with "Big Town Ideas" a lively time may be expected by all spectators of the picture. The story concerns an innocent young man who has been convicted of bond stealing, but it is told along comedy lines, with a number of thrills to add spice to the action. Eileen Percy as Fan Tilden, waitress in the railroad restaurant at Junction Town, puts up a great fight to secure the freedom of the prisoner, and there is something doing all through the five reels. "Big Town Ideas" has but one object in life—to entertain the man who is not looking for high brow material and hasn't gone to the theatre because he can sleep there more peacefully than at home. The average movie patron will sit up and take notice from start to finish of this picture.

The Cast

Fan Tilden.....Eileen Percy
Alan Dix.....Kenneth Gibson
Spick Sprague.....Jimmie Parrott
Deputy.....Lon Poff
Molly Dorn.....Laura La Plante
George Small.....Leo Sulky
Bald-Headed Man.....Harry De Roy
Warden.....Lefty James
Governor.....Larry Bowes
Grocer's Boy.....Paul Kamp
Show Manager.....Paul Cazeneuve
Chef.....Wilson Hummell
Governor's Body Guard.....Jess Aldridge

Story by John Montague.

Direction by Carl Harbaugh.

Photography by Otto Brautigam.
Length, 4,200 Feet.

The Story

Fan Tilden, waitress at the restaurant at Junction Town, is anxious to secure the \$5,000 reward offered for the capture of a thief who has stolen \$100,000 worth of bonds. Fan's mind is set on seeing New York, but after the sheriff brings the convicted bond thief into the restaurant the girl is convinced he is innocent and determines to help him get free. With the aid of a dish of alphabet soup she lets him know she is on his side. Next day Fan persuades a theatrical troupe on its way to play at the prison to let her go with them. While the show is going on, Fan sneaks a false beard and coat and trousers to the prisoner she wants to free. The young man gets away and turns up at Fan's cottage. The guards are put on his track by the gang that stole the bonds, and there is the liveliest kind of goings on while the guards and the crooks try to round up the prisoner. Fan leads them all a hot chase in and out of her home until the real thieves set fire to the place. At the finish Fan has proved the innocence of the convicted man, and he shows his appreciation by falling in love with her.

Program and Exploitation Catchlines: As a Flapjack Queen with "Big Town Ideas" Eileen Percy Keeps the Interest at a High Comedy Pitch in Her New Fox Picture.

In "Big Town Ideas" a Tank Town Waitress Pulls Off a Daring Rescue from Prison of an Innocent Man.

Exploitation Angles: A comedy melodrama supplies the best sort of hot weather entertainment. Sell it on those lines and clean up with suggestions of the story. You should be able to hook up restaurants with the Flapjack Queen idea.

NORFOLK.—Johnson Construction Company has contract to erect Broadway Theatre on Granby street, arcade to entrance of auditorium, for Criterion Amusement Co.

Newest Reviews and Comments

"Too Much Speed"

Wallace Reid, in Paramount Picture,
Runs Ahead of His Record

Reviewed by Edward Weitzel.

The series of automobile stories written by Byron Morgan which Wallace Reid has made for Paramount has set a lively pace among screen dramas. In "Too Much Speed" the star runs ahead of his record. Aside from the racing scenes the part of Dusty Rhoades is about the easiest proposition that has come Wallace Reid's way since he has been featured in pictures. Most of the time he merely has to walk through it, but situations are built up so cleverly that he runs ahead of his record for a thoroughly natural impersonation of a speed maniac who is also an all around good fellow.

Of course, his winning of the race means that he also gets the girl, but this point is given a new twist, and the race itself is realistic enough to thrill everyone in the theatre. Dusty knows but one way of going after everything—driving ahead as hard as he can. He doesn't waste any time wearing a dejected air even when separated from his bride, and the young woman herself takes the same view of the case. This is another novel point in the story. Agnes Ayres plays the part. Virginia MacMurrin, in her hands, is a delightful mixture of healthy nerves and physical charm. Theodore Roberts as Pat MacMurrin keeps himself and the character under perfect control and is unfailingly amusing. "Too Much Speed" is a hummer.

The Cast

Dusty Rhoades.....Wallace Reid
Virginia MacMurrin.....Agnes Ayres
Pat MacMurrin.....Theodore Roberts
Tyler Hellis.....Jack Richardson
Jimmy Rodman.....Lucien Littlefield
"Howdy" Zeeker.....Guy Oliver
Billy Dawson.....Henry Johnson
Hawks.....Jack Herbert

Story and Scenario by Byron Morgan.

Directed by Frank Urson.

Cameraman, C. E. Schoenbaum.

The Story

Dusty Rhoades, pilot for the Ronado car, retires from the game after becoming engaged to the daughter of Pat MacMurrin, the Patko manufacturer, on his promise that he will race no more. Both concerns want to land a big order from a South American dealer. On the day of the wedding, Hellis, of the Ronado concern, passes Dusty and MacMurrin on the road. Dusty starts to overhaul him and lands the limousine in the ditch. Pat calls the wedding off, and Dusty elopes with Virginia in a racing car. MacMurrin starts after them. The drivers of both cars are arrested for speeding and given ten days in jail. Virginia's father gets out the next day, but Dusty has to serve his sentence. The Ronado concern try to make capital out of the affair and get Dusty to drive their car in the big race. He agrees at first, but changes his mind when he learns of the way they tried to trick him. MacMurrin has been against racing ever since his driver, Jimmy Rodman, was smashed into by "Howdy" Zeeker, a Ronado driver and badly hurt. Dusty gets the old Pakro racing car, makes a post entry, and passes all the other cars on the track. MacMurrin is going to have him arrested for stealing the car, but Virginia shows him that he has been tricked into signing a bill of sale for it. Dusty puts Rodman into the pilot's seat for the last lap, so that he can have the satisfaction of beating Zeeker. The South American dealer gives MacMurrin the order, and the old gentleman gives Dusty his daughter once more.

Exploitation Angles: Hook up to the auto companies, if you can, on this, and make a safety first campaign on the title, using the one sheets provided for this purpose. Get plenty of them and make them show.

"Be My Wife"

Max Linder Is Seen in Second Comedy,
a Five-Reeler, Since the War

Reviewed by Fritz Tidden.

The reckless question of "Be My Wife?" has placed many a good man in trouble. When Max Linder pops the question at his sweetheart and she ties the ball and chain to him by answering in the affirmative in the early stages of his new five-reel comedy which has the rash but popular question as its title, it is getting in and out of the subsequent difficulties that furnish the ground plan of the fun, and fun there is. But it is a different Max Linder appearing as the foil for the comedy. It seems as though somebody must have told the French comedian he would get better results if he were more subdued in his method, and he evidently followed the advice. Linder, who wrote and directed the picture, has made himself subservient to situations and titles in squeezing out the laughs.

"Be My Wife" is a succession of these situations, and nothing more. They are generously, too generously in the first two reels, larded with gag titles. Except for one or two incidents the situations are positive laugh winners and they are illustrated at length. And the pictorial laughs are augmented by extremely humorous captions, except where there is too much strain apparent in rapid firing similes. The general effect, however, receives no permanent damage from the faults.

Linder's support is excellent, and it contributes no small amount to the comedy, and Pal, the dog, is one of the hardest and most successful workers. In fact human performers contributing a lesser portion to the whole have been listed as the star of the thing. Linder's funniest scene is the fake fight he has with himself when he shams evicting a supposed burglarious intruder, and the best of the other scenes is at the dance following the wedding, when the unfriendly aunt performs a natural "shimmy," having a school of white mice under her corsage.

The burlesque of the "Count of Monte Cristo" effect in the titles of Passion, where the victims were counted "One," "Two," "Three" in candles, is a pretty fancy. The candles in "Be My Wife" wilt and collapse with a most humorous effect instead of going out. Strange as it may seem in a picture that has practically no connected story, it still remains that the most glaring fault in the direction is a bald anti-climax.

The Cast

The Girl.....Alta Allen
The Aunt.....Carolyn Rankin
Archie.....Lincoln Stedman
Madam Coralie.....Rose Dione
Mr. Madam Coralie.....Charles MacHugh
Mrs. Du Pont.....Viora Daniels
Mr. Du Pont.....Arthur Clayton
The Dog....."Pal"
The Fiancee.....Max Linder

Written and Directed by Max Linder.

Length, 4,650 Feet.

The Story

To outline the story of "Be My Wife" would be to catalogue a succession of events that are connected by the thinnest of threads but still strong enough to hold together the broken pieces. The "plot" is as fragmentary as a dropped plate with wires running through it, and it doesn't make any difference. Max, the fiancee, after he is accepted by his sweetheart, successfully obstructs the machinations of a rival for the girl's favor, but has great difficulty in winning over her aunt to his side. After the wedding, when a divorce is impending, he accomplishes the latter feat and at the same time makes his wife respect him more.

"The Yellow Arm"

Unusually Thrilling and Mystifying
Pathe Serial Starring Juanita Hansen.

Reviewed by C. S. Sewell

Unusually mystifying and thrilling are the first three episodes of "The Yellow Arm," the newest Pathe serial, which stars Juanita Hansen and features Warner Oland and Marguerite Courtot. If the same pace is held up throughout, this chapter-story should prove a big box-office attraction. Serial lovers will find in it enough action, excitement and mystery to satisfy them.

Produced by George B. Seitz and directed by Bertram Milhauser, the interest is exceptionally well handled. A weird note is given to the story by the introduction of three half-caste Chinamen, who are constantly seeking to revenge themselves on a man whose father years before married a princess of their country and brought her to America. The mysterious element is also strengthened by the use of a character who moves around as if she were a spirit, but who is a real woman, apparently demented, and whose story is known only to the man whom the Chinese are seeking.

The story opens with John Bain, the son of the man who married the Chinese princess, returning to his home after an unexplained absence of five years. The Chinese trail him there, and the attempts to get him and kidnap his two children, which forms the basis of the action, commences. At about the same time, Suzanne Valette, an actress and her companion, Jerry Engleson, are driven by a fierce storm to seek shelter in the house. They immediately become mixed up in the conspiracy. Suzanne being mistaken for Doris Bain and kidnapped by the yellowmen, although she succeeds in making her escape.

The opening episode ends with one of the yellow trio about to plunge his dagger into Joel Bain, the father. Suzanne suddenly appears, and the Chinaman turns his attention to her. This episode is titled "The House of Alarms." The second episode, "The Vengeance of the East," ends with the appearance of a wraith-like creature, who appears to go in and out the walls where there are apparently no doors. Jerry sees her enter Doris' room and is about to go in after her when he is accosted by Doris' father. The third episode, "A Strange Disappearance," opens with the disappearance of Doris and closes with the capture of one of the Chinamen, who refuses to disclose Doris' whereabouts.

This serial is excellently cast. Juanita Hansen has a congenial role as Suzanne, an actress who revels in the adventure into which she suddenly finds herself plunged. Warner Oland as Joel Bain, the man around whom the action centres and whose father was American and mother Chinese does fine work. Marguerite Courtot lends charm to the role of Doris, Bain's daughter, who is just growing into womanhood. Little Stechen Carr appears as Bain's young son. William N. Bailey is the friend of Suzanne, and Thomas Keith is the tutor of the two children. Edward Snyder photographed the serial. The director and cameramen are to be congratulated on the excellent manner in which the serial has been photographed and the effects obtained, which are unusually high class.

Program and Exploitation Catchlines: Max Linder, the Comedian Who Has Been Popular for a Greater Length of Time Than Any Other Actor, In a Screamingly Funny Farce.

Exploitation Angles: Work hard on the star, who was the first favorite in the films.

Newest Reviews and Comments

"The Fighting Lover"

Frank Mayo Appears in First Picture in Many Months in Which He "Dresses Up." Released by Universal

Reviewed by Fritz Tidden.

It has been said many times before that Frank Mayo receives a better break in the way of stories than any of the other Universal stars. The stories for his starring vehicles hold to a consistently higher average, with the result that picture patrons have come to expect an entertaining hour and a half from Mayo pictures. In giving him this tale by Ben Ames Williams, Universal adheres to the star's high standard.

"The Fighting Lover" is a mystery melodrama that contains a generous amount of that most important ingredient of pictures of this type—suspense. The mystery is well sustained, and hence, naturally, the suspense. The continuity is smooth, which contributes its share to the value of the story, and the direction, except for a number of inconsequential, however glaring, errors, is well done. Nevertheless, the model of the seashore villa shown at night time is absurd and a blot on the picture. It can be eliminated to advantage without hurting the continuity.

Frank Mayo appears in business suits or evening clothes for the first time in many, many pictures. This fact will be a welcome contrast to his admirers. He gives one of his customary proficient performances. Jacqueline Logan is the best of his large feminine support. Gordon Sackville stands out most prominently among the men, although that is fainter praise than he deserves. A word should be said in favor of the photography of the night scenes.

The Cast

Andrew Forsdale.....Frank Mayo
Mrs. Lydia Graham.....Elinor Hancock
Jean Forsdale.....Gertrude Olmsted
Ned Randolph.....Jackson Read
Vic Ragner.....Colin Kenny
Helen Leigh.....Jacqueline Logan
Quig Munday.....Joe Singleton
Barclay.....Gordon Sackville
Julia Gunther.....Jean Galhoun
Anna Hughes.....Ruth Ashby

Story by Ben Ames Williams.
Scenario by Harvey Gates.
Direction by Fred Leroy Granville.
Length, 4,040 Feet.

The Story

Andrew Forsdale bets his friend, Ned Randolph, he can supply three girls with one of whom Ned will fall in love within thirty days. Vic Ragner, another friend, acts as stakeholder and referee. The wager is \$10,000. Andrew takes his Aunt Lydia, a wealthy eccentric, into his confidence, and they decide to advertise for the girls. A thousand answer the ad, and Andrew and his aunt select three—Helen Leigh, Anne Hughes and Julia Gunther. The three go to Aunt Lydia's mansion, which is on a rocky point in Maine.

When the plan is fairly started, Andrew discovers he is in love with Helen and is fearful lest Ned should pick her of the three. Aunt Lydia has secreted in a wall safe the Terrapin, a diamond worth \$100,000. The household is startled by a scream in the middle of the night. They find Vic Ragner dead outside the library door, and the diamond missing.

Suspicion shifts swiftly among the girls, and in unraveling the mystery Andrew is called upon to fight a band of crooks that have come to the mansion to work from the outside. The upshot of the plot is that Helen is the daughter of Barclay, an old family servant, and that the butler found Ragner struggling with the girl. At the same moment the crooks, with an inside confederate, which is Julia, try to get the diamond. It is found that Barclay didn't kill

"Our Navy in Action"

Two Reels of Remarkable Views of United States Sea Fighters Have Been Produced by Navy Photographers

Reviewed by Edward Weltzel

Here are two reels of film which will fill every good American with pride. Taken by United States Navy photographers they illustrate the four branches of the naval service in a remarkably vivid and stirring manner. They were shown at the S. H. Harris Theatre, New York, Sunday, June 5, under the auspices of Associated Motion Picture Advertisers and were presented under the direction of S. L. Rothafel of the Capitol Theatre, in connection with a full evening's "Bang," slow motion analysis of Gold, Annette Kellerman in High Diving, The Race of the Age, and the Educational Animal Comedy "Beat It." Remarks by Admiral H. McL. P. Husc, and dancing by members of the Capitol Theatre ballet were also features of the program.

"Our Navy in Action" opens with the air service, followed by the submarine, the battleship and the destroyer branches of the navy. From hundreds of thousands of feet of authentic views the best two reels have been selected. These reels contain enough of interesting information, thrill and beauty of view to make them the hit of any program. They are not war pictures, but show this country's preparation for such an event in the navy. They are the finest thing of the kind ever made.

"Three Good Pals"

This two-reel Fox Sunshine Comedy opens with clever "acting" by three trained geese and novel effects secured by buildings proportioned according to the size of the star performers. The geese are returning home after a night out with the bunch, and there is considerable footage devoted to the reception one of them gets from his "wife." One of the other geese wanders around looking for "Al" until he encounters a small boy, who, with a dog and other animals, does considerable mischief in his home before he runs away to see the circus. At times there is difficulty in understanding what it's all about, but the novelty of the comedy puts it over very satisfactorily, as well as the acting of the boy and a little girl. S. S.

"Man vs. Women"

In this Christie Comedy the woman gets the worst of it before marriage. What happens later is not shown. However, it is all good natured fooling, so why worry about the future? Neil Burns and Dorothy De Voe head the cast, and there is plenty of action always in evidence. A bashful lover is told that the only way to win the girl he loves is to pull the cave man stuff and treat her rough. S. S.

Ragner, but one of the crooks did. Helen and Andrew have a love scene, and Ned loses the bet by falling in love with Andrew's cousin.

Program and Exploitation Catchlines: He Bet a Pal \$10,000 That He Could Find a Sweetheart for Him Within Thirty Days. He Found Three in a Thousand in "The Fighting Lover."

Exploitation Angles: There is plenty of exploitation material in the story as well as in the star and author. Use all to advantage, making a play on the odd wager rather than on the mystery angle, not forgetting to advertise Mayo in his new dress suit,

"A Broken Doll"

Allan Dwan Picture for Associated Producers, Inc., Has Its Good Moments.

Reviewed by Edward Weltzel

The most interesting character in "A Broken Doll," an Allan Dwan picture released by Associated Producers, Inc., is Rosemary Nyall, acted by Mary Jane Irving. Although a crippled little girl and confined to a wheelchair, she is the most consistently drawn character in the story and does the things to be expected of a child. This is more than can truthfully be said of some of the grown-ups. When a sheriff and his deputies capture a desperate criminal and then all go to sleep in a shack without handcuffing their prisoner and permit him to escape it smacks more of Mack Sennett comedy than the act of intelligent men. The story is a curious mixture of melodrama, heart stuff and little touches of genuine human nature that is not well put together, and is further hurt by the overacting of Monte Blue as a humble and devoted farm hand, with an emotional bent that keeps him either grinning or on the verge of tears all through the picture. This is the more surprising as, at the end of the story, when he marries the heroine, he stands up straight, throws back his shoulders and gives every indication of owning plenty of backbone, both physical and mental. Mr. Blue is an excellent actor when properly cast. His attempt to do a character role finds him outside of his artistic limitations.

The acting of Mary Thurman and Jack Rilly is capital, the other members of the cast are capable and the production is well handled as to locations and general accessories. The child stuff in "A Broken Doll" will help it with the women and children.

The Cast

Tommy Dawes.....Monte Blue
Harriet Bundy.....Mary Thurman
Rosemary.....Mary Jane Irving
Bill Nyall.....Les Bates
Mrs. Nyall.....Lizette Thorne
Sheriff Hugh Bundy.....Arthur Millette

Story by Wilbur Hall
Scenario by Allan Dwan
Directed by Allan Dwan
Length, 4,594 Feet

The Story

Tommy Dawes, an orphan, works on the ranch belonging to Bill Nyall. Tommy is devoted to Nyall's little daughter, Rosemary, who is a cripple and moves about in a wheelchair. The ranch hand accidentally breaks Rosemary's favorite doll, and is dreadfully worried because he hasn't the money to get her another. He borrows, without telling its owner, a twenty dollar gold piece, and starts for town in a rainstorm to buy the new doll. On the road he is set upon by an escaped convict, and the money is taken away from him. The convict also forces Tommy to trade coats with him, the one the desperate man wears having been stolen from the sheriff who is in pursuit of him. Tommy was hurt that day saving Rosemary from an angry bull, and he limps painfully along until he comes to a house. Here the woman lets him dry himself and gives him a letter to post containing money. Tommy starts off and takes refuge from the storm in a shack where the convict is hiding. The man robs him of the letter containing the money. During a struggle the convict is shot, and Tommy gets back his borrowed money and the letter. Later he is arrested by the sheriff, who mistakes him for the convict. Tommy escapes from the sheriff, and meets the sheriff's daughter, with whom he is in love. She goes with him to town and buys the doll. Tommy returns the letter and the borrowed gold piece and learns he is entitled to a part of the reward offered for the capture of the convict. Tommy is in love with the sheriff's daughter, and her father does not oppose the match.

Newest Reviews and Comments

"The Solar System"

Five Reels of a Series of Thirty Which Will Be Distributed by Harry Levey Service Corporation.

Reviewed by C. S. Sewell

Of particular interest to schools but produced in such a manner that the subject will probably appeal also to audiences who like to know the why and the wherefore and the underlying causes of natural phenomena are the first five reels of a series of Popular Science Films directed by William Park and distributed by the Harry Levey Service Corporation, dealing with the solar system.

Mr. Park has devised a clever arrangement by which, by the means of models photographed on a dark background, he graphically shows the sun and its relation to the universe; also the earth and the other seven planets, with their satellites and their relation to the sun and to each other. The pictures are profusely subtitled, not in technical terms, but in such language that they can be easily understood when taken in connection with the illustrations. The relative size and motion of the planets, moons and sun have been maintained where possible to do so.

Starting with the first reel titled "Worlds in the Making," the evolution of a solar system according to the nebular theory is shown. Then comes two reels on "The Mystery of Space," showing our own solar system in motion with each of the planets, Mercury, Venus, Earth, Mars, Jupiter, Saturn, Uranus and Neptune, with their satellites, in motion, explaining the length of the year on each and its distance from the sun. The fourth and fifth reels are devoted to the phenomena connected with the earth and the moon, showing the moon phases, lunar and solar eclipses and their causes.

These five reels are the first of a series of thirty, announced as covering the geography of the world through the principle of inter-relation. Subsequent reels will show the cause of night and day, the phenomena of time, the causes of the seasons, explanation of gravity, storms and ocean

"Home Talent"

Mack Sennett Five-Part Comedy Is Great as a Beauty Show But Lacks Laughs.

Reviewed by Edward Weitzel

A promising idea that fails to come up to expectations is "Home Talent," a Mack Sennett five-part comedy that enlists the services of the entire Sennett organization. The picture is great as a beauty show but lacks laughs. The plot concerns a number of vaudeville actors in hock to the landlord, who rehearse a Roman sketch with the help of the landlord's daughter. The scenes showing what the sketch would be like if properly presented were photographed and rehearsed by James E. Abbe, and make artistic use of the graceful lines and pretty faces of the Sennett bathing girls. Attired in abbreviated but handsome costumes the girls are posed and grouped in a series of beautiful scenes, the Roman settings being rich and extensive. Mr. Abbe has done his part of the work with fine effect. It is in the straight comedy scenes that the picture falls below the Sennett standard. There is not variety enough of action and the business is never particularly humorous during the first two thousand feet. After that a comedy boiler and frequent change of scene help matters considerably. There is no star part, and Ben Turpin has but little to do except to show that he can tumble as well as ever. Phyllis Haver, Charlie Murray, "Dot" Farley, James Finlayson, Harriet Hammond, Kalla Pasha, Kathryn McGuire and Eddie Gribbons are members of the cast. Length, 3,595 feet.

currents. Then sixteen reels will take up the continents; also Australia, New Zealand and India, explaining the distribution of climate, its effect of vegetation and population, relation to the industries, etc., while the last reel will deal with the causes of the distribution of population.

One interesting feature of the series is that it shows just why certain cities are more prosperous than others.

Forty-fourth Series of Urban's Movie Chats

Charles Urban's forty-fourth series of Movie Chats takes some rapid jumps, starting off with scenes in Dublin, Ireland, then a quick trip across the Irish Channel, a bee-line to London, and there you are at the London Zoo looking at a cassowary, and other interesting specimens to be seen around the place.

A lightning change to films of bee culture is then in order, and the way the honey is extracted from the hives by first stupefying the bees with clouds of smoke is interestingly given. A glimpse of thousands of bees surrounding the queen bee is also shown, and the interesting statement is flashed that some queen bees—those of particularly fine stock—sell for as much as \$100 each. T. S. duP.

Forty-eighth Series of Urban's Movie Chats

The forty-eighth series of Charles Urban's Movie Chats is a conglomerate but none the less interesting series of scenes from all over the world that range from Prospect Park, Brooklyn, to Turkish cafes, with many intermediary stops, and side issues.

For instance you are given a picture of how young ostriches are help to come forth from the egg, and scenes of a yacht race, arranged especially for models of boats. These racing models are shown under full sail, closely pursued across the race-course by their owners in row-boats. You are whisked from this scene to a visit to Cairo, Egypt, and a view of the opera house, statues, squares and mosques of that city.

"Shots" of the house-spider laying his web-trap to catch unwary flies and other insects, and the way the spider encases some of his victims in filmy web-wrappings to be preserved for future feasting, are some of the pictures. T. S. duP.

The estate of George D. Pratt at Glen Cove, Long Island, said to be one of the most picturesque in the country,



was used for the exterior scenes of "Disraeli," starring George Arliss, and released by United Artists.



CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus of reviews appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified, all subjects are five-reel dramas.

FOX ENTERTAINMENTS

(Fox News Every Sunday and Thursday)

SPECIALS.

Skirts—Special Cast—Seven Reels. R-207.
While New York Sleeps. Vol. 45, P-719. (Six Parts).
Blind Wives (All-Star Cast—Seven Reels). R; Vol. 48, P-324; C-R, P-406; Ex. P-565.

WILLIAM FARNUM SERIES.

The Scuttlers (Six Reels). R; Vol. 47, P-1084; Vol. 48; C-R, P-46.
His Greatest Sacrifice. R-205; C-267.

PEARL WHITE SERIES.

The Mountain Woman (Six Reels). R; Vol. 48, P-725; C-R, P-1033.
Know Your Men (Six Reels). R; Vol. 49, P-516; C-R, P-581.
Beyond Price. R-326.

TOM MIX SERIES.

The Road Demon (Six Reels). R; Vol. 48, P-1009; C-R, Vol. 49, P-31.
Hands Off (Six Reels). Vol. 49, R-755; C-R, 823.
The Hornets' Nest.
A Ridin' Romeo. R-640.

WILLIAM RUSSELL SERIES.

The Cheater Reformed. R; Vol. 49, P-193.
Bare Knuckles. R-311; C-R, Vol. 49, P-360.
Colorado Pluck. R-207; C-387.

SHIRLEY MASON SERIES.

Wing Toy. R; Vol. 48, P-816; C-R, Vol. 49, P-135.
The Lamplighter. Vol. 49; R-878; R-47.
The Mother Heart.

GEORGE WALSH SERIES.

Number 17. R-86; C-149.
Dynamite Allen. R-311; Vol. 49, P-43; C-8, P-135.
From Now On.

20TH CENTURY BRAND.

Partners of Fate (Louise Lovely). R-86.
Why Trust Your Husband? (Eileen Percy). R; Vol. 48, P-595; C-R, P-916.
Oliver Twist, Jr. (Harold Goodwin). R; Vol. 49, P-414; C-R, P-705.
The Blushing Bride (Eileen Percy). R; Vol. 49, P-192; C-R, Vol. 49, P-360.
The One-Man Trail (Buck Jones). R; Vol. 49, P-626; C-R, P-705.
While the Devil Laughs (Louise Lovely). R; Vol. 49, P-625.
Big Town Ideas (Eileen Percy).
Get Your Man (Buck Jones). R-536.
Hearts of Youth (Harold Goodwin).
The Tomboy (Eileen Percy). R-208; C-267.

SERIAL.

Fantomas (Serial—Twenty Episodes). R; Vol. 48, P-218.

SUNSHINE COMEDIES.

(Two Reels Each.)

The Simp. C-Vol. 49, P-513.
The Big Secret. C-Vol. 49, P-630.
Mutt and Jeff.
A Crazy Idea.
Factory to Consumer.
The Hayseed. R-328.
Hold Me Tight.
An Elephant's Nightmare.
Chase Me.
Farmyard Follies.

CLYDE COOK COMEDIES.

(Two Reels Each)

The Jockey. C-Vol. 49, P-630.
Don't Tickle.
All Wrong.
The Gulde. R-639.

MUTT AND JEFF CARTOONS.

(One Reel)

Dr. Killjoy. Vol. 49, C-310.
A Rare Bird.
Flivvering.
Gum Shoe Work.
The Lion Hunters.
The Glue Factory.
Cold Tea.

FAMOUS PLAYERS-LASKY

April.

The Faith Healer (George Melford Production). 6,347 Ft.; R; Vol. 49, P-413; C-R, P-705.
The Dollar a Year Man (Roscoe Arbuckle). 4,606 Ft. R; Vol. 49; P-515; C-R, P-705.
Buried Treasure (Cosmopolitan-Marion Davies). 6,964 Ft.; R; Vol. 48, P-1089; C-R, Vol. 49, P-31.
The Witching Hour (W. D. Taylor Production). 6,734 Ft. C-R, Vol. 49, P-360; R, Vol. 49, P-193.
The Love Special (Wallace Reid). 4,855 Ft. R; Vol. 49, P-516; C-R, P-581.
The Great Day (Hugh Ford-British Production). 3,827 Ft. R-757.
What Every Woman Knows (Wm. DeMille Production). 6,675 Ft. C-R; Vol. 49, P-360; R; Vol. 49, P-192.
The Home Stretch (Ince-Douglas McLean). 4,512 Ft. R-91; C-267.
The Whistle (W. S. Hart). R; Vol. 49, P-627; C-R, P-705.

May.

The City of Silent Men (Thomas Meighan). 6,195 Ft. R-759, C-R, 823.
Proxies (Cosmopolitan Production). 6,283 Ft. R; Vol. 49, P-881; C-947.
Old Jo (Dorothy Gish). 4,956 Ft.
King, Queen, Joker (Sid Chaplin). 5,016 Ft.
Too Wise Wives (Lois Weber Production). 5,164 Ft.
Sacred and Profane Love (Elsie Ferguson). 5,964 Ft. R; Vol. 49, P-994; R-47.
Sentimental Tommy (John S. Robertson Special). 7,575 Ft. Vol. 49, P-626; C-R, 705.
Deception (European Production). 7,799 Ft. R; Vol. 49, P-989; C-47.
Too Wise Wives (Lois Weber Production). R-430.

June

The Traveling Salesman (Roscoe Arbuckle). 4,514 Ft. R-88, C-149.
The Wild Goose (Cosmopolitan—6,494 Ft.) R-322, C-459.
White and Unmarried (Thomas Meighan—4,453 Ft.). R-642.
Appearances (Donald Crisp British Productions—5,336 Ft.).
One a Minute (Douglas MacLean).
The Bronze Bell (Ince—Vance Production).
Sham (Ethel Clayton—4,883 Ft.). R-431.
A Wise Fool (George Melford Production—6,768 Ft. R-640).
The Lost Romance (DeMille Production). R-325.
The Woman God Changed (Cosmopolitan). R-538.

COMEDIES.

Mar. 6—Wedding Bells Out of Tune.
Mar. 20—Sweetheart Days.

MACK SENNETT COMEDIES.

April 16—Officer Cupid. R-204.
April 24—Away from the Steerage.

PARAMOUNT ARBUCKLE COMEDIES.

(Two Reels Each).

Mar. 27—Out West.
April 3—The Bell Boy.
May 8—Moonshine.
June 12—The Cook.

PARAMOUNT-BURTON HOLMES' TRAVEL PICTURES.

April 24—Present Day Prague. R-208.
May 1—A Polynesian Odyssey. R-328.
May 8—The Galata Bridge. R-328.
May 15—Monte Carlo.
May 22—Bazaars of Calro.
May 29—Country Life in Bohemia. R-641.
June 5—The City of Algiers.
June 12—In New Madrid.
June 19—Liberated Jerusalem.
June 26—Marseilles.

VANDENBURG SERIES.

(One Reel Each)

Wild Men of Africa.
May 1—The Lion Killers.
May 15—Slaying the Hippopotamus.
May 29—The Land of Pygmies.

PARAMOUNT MAGAZINE.

Issued Weekly (One Reel Each—Contains magazine subjects and cartoon).

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-third Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Charles Hutchison and Josie Sedgwick are starred in the "Double Adventure" Serial. Ruth Roland stars in the "Avenging Arrow" Serial. George B. Seitz and June Caprice star in "The Sky Ranger" Serial.

Releases for Week of April 24.

No. 14 of The Double Adventure (The House in the Canyon).
No. 7 of The Avenging Arrow (The Double Game).
The Law of the Woods (Edgar Jones—Two Reel Drama). R-204.
Bubbling Over ("Snub" Pollard—One Reel Comedy—Rolin). R-877.

Releases for Week of May 1.

No. 15 of The Double Adventure (The Wages of Crime).
No. 8 of The Avenging Arrow (The Strange Pact).
No. 1 of The Sky Ranger. (Serial). R; Vol. 49, P-993.
The Sheriff of Mojave (Tom Santschi—Two Reels). R-204.
Hurry West (Eddie Boland—One Reel). R-85.
Catching a Coon (Bill and Bob—One Reel).

Releases for Week of May 15.

N. 9 of The Avenging Arrow (The Auction Block).
No. 2 of The Sky Ranger (The Sinister Signal).
No Children (One Reel—"Snub" Pollard Comedy). P-204.

Releases for week of May 15.

The Lure of Egypt (Six Parts). R-91.
No. 10 of The Avenging Arrow (Outwitted).
No. 3 of The Sky Ranger (In Hostile Hands).
A Straight Crook (One Part Comedy—Eddie Boland). R-210.

Releases for Week of May 22.

No. 11 of The Avenging Arrow (Dangerous Waters).
No. 4 of The Sky Ranger (Desert Law).
Big Game (Snub Pollard—One-Reel Comedy).

Releases for Week of May 29.

No. 12 of The Avenging Arrow (The House of Treachery).
No. 5 of The Sky Ranger (Mid-Air).
Outwitting the Timber Wolf (One Reel).
Save Your Money (One Reel Comedy—Snub Pollard). R-643.

Releases for Week of June 5.

The Heart Line (Leah Baird—Six Reel Drama). R-539.
No. 13 of The Avenging Arrow (On Perilous Grounds).
No. 6 of The Sky Ranger (The Crystal Prism).
Blue Sunday (Snub Pollard—One Reel Comedy). R-643.

Week of June 12.

No. 14 of The Avenging Arrow (Shifting Sands).
No. 7 of The Sky Ranger (Danger's Doorway).
Where's the Fire (Snub Pollard—Rolin—One Reel Comedy).

ROBERTSON-COLE

One Man in a Million (George Beban—Six Reels). R; Vol. 48, P-597; C-R, P-668.
The First Born (Sessue Hayakawa). R; Vol. 48, P-818; C-R, P-1033.
The Mistress of Shenstone (Pauline Frederick). R; Vol. 49, P-45; C-R, P-469.
Seven Years' Bad Luck (Max Linder). R-87; C-149.
"813." R; Vol. 49, P-47.
See My Lawyer (Christie Comedy—Six Parts) R-322.
What's a Wife Worth? (Cabanne Production—Six Parts). R-432.
Good Women (Gasnier Production—Six Parts). R-208.
Nobody's Kid (Mae Marsh). R-322.
If Women Only Knew (Six Parts). R-542.
Beach of Dreams. R-541.
Black Roses (Sessue Hayakawa). R-88; C-149.
Salvage (Pauline Frederick). R-433.
Cold Steel (Six Reels). R-538.
Live and Let Live (Cabanne Production—Six Reels). R-537.

CURRENT FILM RELEASE DATES

GOLDWYN DISTRIBUTING

Song of the Soul (Vivian Martin).
 Godless Men—L-6,367 Ft. Vol. 48, P-730; C-R, P-1033.
 Just Out of College—L-4,779 Ft. R; Vol. 48; P-964; C-R, P-1033.
 The Highest Bidder—L-4,960 Ft.; R-879.
 Prisoners of Love. R; Vol. 48; P-594; C-R, P-663.
 Guile of Women. R; Vol. 49; P-194; C-R, Vol. 49, P-360.
 Hold Your Horses—L-4,610 Ft. R; Vol. 48, P-730; C-R, P-1033.
 A Voice in the Dark—L-4,255 Ft.
 What Happened to Rosa—L-4,148 Ft.; R; Vol. 49, P-880; C-947.
 Roads of Destiny (Pauline Frederick). 4,955 Ft.; R; Vol. 49, P-629; C-R, P-705.
 The Concert (All Star). R; Vol. 49, P-46; C-R, Vol. 49, P-135; 5,574 Ft.
 Don't Neglect Your Wife (Gertrude Atherton Production). 5,574 Ft. R; Vol. 49, P-409.
 A Tale of Two Worlds (Gouverneur Morris Production). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.
 Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Ft.; Vol. 49; C-R, 823.
 Snowblind (All Star). R-542.
 Made in Heaven (Tom Moore). R; Vol. 49, P-995; C-149.
 Wet Gold (Williamson Production).
 Head Over Heels (Mabel Normand).
 Boys Will Be Boys (Will Rogers). R-208.

GOLDWYN-BRAY.

Chemical Inspiration and Cartoon.
 Safe Combination and Cartoon.
 The City That Never Sleeps (Powell Expedition).

GOLDWYN-BRAY COMICS.

(One Reel.)

Judge Rummy in "The Sponge Man" (Lampoons).
 Shenanogan Kids in "Hunting Big Game" (Lampoons).

CAPITOL COMEDIES.

Indigo Sunday V; Vol. 49, P-630.
 Home Brewed Youth. C; Vol. 49, P-630.
 Angels' Feathers.
 June 5—Why Worry?
 June 19—Nothing to Think About.
 July 3—Take It Easy.

GOLDWYN-INTERNATIONAL COMICS.

Too Much Pep.
 Fatherly Love.
 The Chicken Thief.

EDGAR COMEDIES.

Get Rich Quick Edgar. C; Vol. 49, P-513.
 Edgar the Detective. C-876.

ASSO. PRODUCERS

THOMAS H. INCE PRODUCTIONS.

Devotion.
 Lying Lips (House Peters-Florence Vidor—Six Reels). R; C-R, Vol. 49, P-31.
 Mother O' Mine.
 Cup of Life.

J. PARKER READ, JR.

A Thousand to One (Hobart Bosworth—Six Reels). R; Vol. 47, P-1082; C-R, Vol. 48, P-164.
 I Am Guilty (Louise Glaum). R-85; C-149.
 Greater Than Love.

ALLAN DWAN PRODUCTIONS.

A Perfect Crime (Monte Blue). R; Vol. 49, P-45.
 A Broken Doll.

MAURICE TOURNEUR PRODUCTIONS.

The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
 The Foolish Matrons.

MACK SENNETT PRODUCTIONS.

A Small Town Idol (Ben Turpin). R; Vol. 48; P-967; C-R, Vol. 49, P-31.
 Home Talent.
 She Signed by the Seaside (Two Reels).
 Made in the Kitchen (Two Reels).

J. L. FROTHINGHAM.

The Ten Dollar Raise. R-323; C-387.

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).

Chester Comedies.

(Two Reels.)

Ready to Serve.
 Snooky's Wild Oats.

Christie Comedies.

(Two Reels.)

Wedding Blues (Two Parts). R; Vol. 49, P-414.
 Mixed Bedrooms (Two Parts). C; Vol. 49, P-513.
 Red Hot Love.
 Let Me Explain.
 Southern Exposure.

Torchy Comedies.

Torchy's Double Triumph. R; Vol. 49, P-413.
 Torchy's Promotion.

Mermiad Comedies.

Moonshine. C; Vol. 49, P-627.
 The Three Jokers. R-328.
 Bang. R-643.

Vanity Comedies.

Three Jokers.
 Rocking the Boat. R-541.

Specials.

Valley of Ten Thousand Smokes (One Part).
 Modern Centaurs (One Part).

Robert C. Bruce Series.

Water Trails (One Reel). C; Vol. 49, P-513.
 Voices of the Sea. C; Vol. 49, P-629.
 The Merry Little Put Put. R-326.

Chester Outing Scenics.

One Peek Was Plenty. R-876.
 The Red Trail's End.

Gayety Comedies.

Money Talks. R-430.
 Sweet Revenge. R-643.

Chester Screenics.

From Dear to Dam.
 Buzz-z-z.

Hudson Bay Travel.

It's a Great Life If—
 An Eskimotion Picture.

World Wanderings.

In Dutch.
 South Sea Magic.

Miscellaneous.

Golf (Slow Motion).
 Dixie. R-643.

REALART PICTURES

Oh, Lady, Lady (Bebe Daniels). R; Vol. 48; P-100; C-R, P-282.
 Something Different (Constance Binney). R; Vol. 48, P-216; C-R, P-668.
 All Souls' Eve (Mary Miles Minter). R; Vol. 48, P-731; C-R, Vol. 49, P-31.
 The Snob (Wanda Hawley). R; Vol. 48; P-731.
 She Couldn't Help It (Bebe Daniels). R; Vol. 49, P-46.
 The Plaything of Broadway (Justine Johnstone). R; Vol. 49, P-415; C-R, P-469.
 Out of the Chorus (Alice Brady). R; Vol. 49, P-517; C-R, P-581.
 Her First Elopement (Wanda Hawley). R-88; C-149.
 Ducks and Drakes (Bebe Daniels). R; Vol. 49, P-628; C-R, P-705.
 The Outside Woman. R; Vol. 49, P-627; C-947.
 The Little Clown (Mary Miles Minter). 5,031 Ft. R; Vol. 49, P-877, C-947.
 The House That Jazz Built (Wanda Hawley). 5,225 Ft. R; Vol. 49, P-990; C-387.
 The Magic Cup (Constance Binney). R-86; C-267.
 Sheltered Daughters (Justine Johnstone). R-209.
 Two Weeks With Pay (Bebe Daniels). R-541.

AMERICAN FILM COMPANY

The Blue Moon. Vol. 48, P-99.
 Their Mutual Child (Margarita Fisher—Six Reels).
 Sunset Jones (Charles Clary and Irene Rich). R; Vol. 49, P-995.
 Payment Guaranteed (Margarita Fisher). R; Vol. 49, P-991.

UNIVERSAL FILM MFG. CO.

JEWELS

Reputation (Eight Reels—Priscilla Dean).
 Outside the Law (Six Reels—Priscilla Dean).
 Once to Every Woman (Six Reels—Dorothy Phillips).
 The Devil's Passkey (Seven Reels).
 Under Crimson Skies (Elmo Lincoln—Seven Reels).

JEWEL COMEDIES

A Monkey Hero (Joe Martin).
 Blue Sunday (Lyons-Moran).
 Roman Romeos (Lyons-Moran).

SPECIAL ATTRACTIONS

The Blazing Trail (Frank Mayo). R-89.
 The Wallop (Harry Carey). R-207; C-267.
 Wolves of the North (Eva Novak). R-323; C-1387.
 Cheated Love (Carmel Myers). R-430.
 The Man Tamer (Glady's Walton). R-538.
 Thunder Island (Edith Roberts).
 The Beautiful Gambler (Grace Darmond). R-641.

SERIALS

The Diamond Queen (Elleen Sedgwick).
 The White Horseman (Art Acord).
 Do or Die (Eddie Polo).

WESTERN DRAMAS

(Two Reels Each.)

The Winning Track (Hoot Gibson).
 Fighting Blood (Jack Perrin).
 The Wild, Wild West (Hoot Gibson).
 Bandits Beware (Hoot Gibson).
 Stand Up and Fight (Jack Perrin).

CENTURY COMEDIES

(Two Reels Each.)

Playmates (Brownie).
 A Dollar's Worth (Harry Sweet).
 For Sale.
 Custard's Last Stand (Zip Monty).
 Pals (Brownie the Dog).

STAR COMEDIES

(One Reel Each.)

A Cheese Romance (Billy Fletcher).
 Rubbing It In (Billy Fletcher).
 Hearts and Flour (Dorothy Wolbert).
 Rubes and Boobs (Billy Fletcher). R-639.
 Uneasy Money (Robert Anderson).

FEDERATED EXCHANGES

SPECIALS.

Penny of Top Hill Trail (Bessie Love). R-89; C-267.
 Hearts and Masks. R-209.
 The Servant in the House.
 Dangerous Toys. R; Vol. 49, P-989.

MONTÉ BANKS COMEDIES.

His First Honeymoon.
 Bride and Gloom.
 In and Out.

HALLROOM COMEDIES.

False Roomers. R; Vol. 49, P-995.
 Their Dizzy Finish. R-641.
 Circus Heroes.

Serial.

Miracles of the Jungle.
 Ford Weekly.
 Screen Snapshots.

PIONEER FILM CORP.

Idle Hands (Gail Kane and J. Herbert Frank). C-R, P-1002; R-210.
 A Good Woman (Gail Kane and J. Herbert Frank).
 Crimson Cross.
 Stolen Moments (Margaret Namara—Six Reels). R-639.
 The Barbarian (Monroe Salisbury—Six Reels). R; Vol. 49, P-992.
 Indiscretion (Florence Reed—Six Reels).
 A Man There Was (Victory Seastrom—Six Reels). R; Vol. 43; P-1682.
 Beyond the Crossroads (Ora Carew—Six Reels).
 Liquid Gold (Guy Empey—Six Reels).
 Luke McLuke's Film-osophy.
 Sonny Series.
 A Western Adventurer (William Fairbanks). R-540.

CURRENT FILM RELEASE DATES

W.W. HODKINSON

BENJAMIN H. HAMPTON—GREAT AUTHORS' PICTURES.

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.

ZANE GREY PICTURES, INC.

Riders of the Dawn (Seven Reels).
The U. P. Trail (All-Star—Seven Reels). R-434; Vol. 47, P-386; C-R, P-580.
The Man of the Forest. R-434, C-603.

J. PARKER READE, JR., PRODUCTIONS.
Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47, P-639; C-R, P-852.

ROBERT BRUNTON PRODUCTIONS.

The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

IRVIN V. WILLAT PRODUCTIONS.

Down Home.
Partners of the Tide. R; Vol. 49, P-515; C-R, P-581.

J. L. FROTHINGHAM PRODUCTIONS.

The Broken Gate. R; Vol. 48, P-101; C-R, P-282.
The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

ROCKETT FILM CORPORATION.

The Truant Husband.
Keeping Up With Lizzie (Enid Bennett). R-324; C-387.

HUGO BALLIN.

Pagan Love.
East Lynne. R; Vol. 49, P-415; C-R, P-469.

RENCO FILM CORPORATION.

Lavender and Old Lace. R-92; C-149.

METRO PICTURES CORP.

Cinderella's Twin (Viola Dana). R; Vol. 49, P-578; C-947.
Jan. 31—The Off-Shore Pirate (Viola Dana—Six Reels). R; Vol. 49, P-194; C-R, Vol. 49, P-360.
Feb. 7—Passion Fruit (Doraldina—Six Reels). R; Vol. 48, P-596; C-R, P-1033.
Extravagance (May Allison). R; Vol. 49, P-410; C-R, P-469.
Mar. 28—Puppets of Fate (Viola Dana—Six Reels). R; Vol. 49, P-992, C-47.
April 11—A Message from Mars (Bert Lytell—Six Reels). R; Vol. 49, P-518, C-47.
April 25—Uncharted Seas (Alice Lake—Six Reels). Vol. 49, R-880, C-149.
Coincidence. R-209; C-387.
The Last Card.
Home Stuff.
Fine Feathers.

C. E. SHURTLEFF, INC.

Mar. 14—The Little Fool (Star Cast). R; Vol. 49, P-411; C-R, P-469.

S-L PRODUCTIONS

Feb. 28—Without Limit (Anna Q. Nilsson—All-Star Cast—Six Reels). Vol. 48, P-1094.

BUSTER KEATON COMEDIES.

February—Hard Luck. R; Vol. 48, P-967.
The Goat. R; Vol. 49, P-412.
The High Sign.

ASSO. EXHIBITORS

FEATURES.

The Riddle: Woman (Geraldine Farrar).
The Devil (George Arliss).
What Women Will Do (Anna Q. Nilsson).
The Rider of King Log (Special). C-495.
The Road to London (Bryant Washburn). R-642.

HAROLD LLOYD COMEDIES.

(Two Reels Each)

Now or Never.
Among Those Present.

FIRST NAT'L EXHIBITORS

Mama's Affair (Constance Talmadge). R; Vol. 48, P-726; C-R, P-916.
My Lady's Latchkey (Katherine MacDonald). R; Vol. 48, P-817; C-R, Vol. 49, P-469.
Habit (Mildred Harris). R; Vol. 49, P-626.
The Woman in His House.
The Old Swimmin' Hole (Charles Ray). R; Vol. 49, P-44; C-R, P-135; Ex. P-151.
Scrambled Wives (Marguerite Clark). R-640.
Lessons in Love (Constance Talmadge). R-206.
In the Heart of a Fool (Allen Dwan Production). R-327.
The Skipper's Treasure Garden (Toonerville Trolley Comedy—Two Reels). C-309.
Jim the Penman (Lionel Barrymore). R; Vol. 49, P-518; C-R, P-581.
Love, Honor and Bechave (Mack Sennett Production). C-R; Vol. 49, P-469; R-515.
The Passion Flower (Norma Talmadge). 6,953 Ft. Vol. 49, R-758; C-R, P-823.
The Oath (R. A. Walsh). R; Vol. 49, P-881, C-947.
Not Guilty (Sidney Franklin Production).
The Girl in the Taxi (The Carter DeHavens).
Bob Hampton of Placer (Marshall Neilan Production). R-90; C-267.
Gypsy Blood (Pola Negri). R-321; C-387.
Playthings of Destiny (Anita Stewart).
Courage (Sidney Franklin). R-536.
The Sky Pilot (Cathrine Curtis Productions). R; Vol. 49, P-994; C-47.
Scrap Iron (Charles Ray—7,500 feet). R-641.
Peck's Bad Boy (Jackie Coogan). R-87, C-49.
Bob Hampton of Placer (Neilan Production). R-90.
Love's Penalty (Hope Hampton). R-537.
Golden Snare (Curwood Production).
Stranger Than Fiction (Katherine MacDonald).
"BIG FIVE" ATTRACTIONS.

Passion (Pola Negri—Nine Reels). R; Vol. 47, P-513; C-R, P-714; Ex. Vol. 48, P-67-1048.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55, 155, 158.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48, P-391; C-R, P-668.

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The Sin That Was His (William Faversham). L-5,600 Ft. R; Vol. 47, P-641; C-R, P-1002.
Red Foam (Ralph Ince Special). L-5,500 Ft. Vol. 49, P-192.

NORMA TALMADGE (REISSUE).

Ghosts of Yesterday.

SHORT SUBJECTS.

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William J. Flynn Series.
Chaplin Classics.
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Kaufman Masterpieces.

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The Servant Question (William Collier).
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REPUBLIC

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Man's Plaything.

SERIALS

The Whirlwind.
The Branded Four.

VITAGRAPH

SPECIAL PRODUCTIONS.

Dead Men Tell No Tales (Seven Reels). R; Vol. 47, P-249; Vol. 48; C-R, P-46; Ex. P-637.
Black Beauty (Jean Paige). R; Vol. 48, P-555; C-R, P-668.
The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.

ALICE JOYCE.

The Vice of Fools. R; Vol. 47, P-252; C-R, P-714.
Cousin Kate. Vol. 48, P-598; C-R, Vol. 49, P-581.
Her Lord and Master (Six Reels). R-754, C-947.

CORINNE GRIFFITH.

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What's Your Reputation Worth? R-759; C-R, 823.

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The Romance Promoters.
It Can Be Done. R; Vol. 49, P-991.
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MARION FAIRFAX.

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Monster of Fate. R-537.

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Jan. 9—The Love Light (Mary Pickford—Eight Reels). Vol. 48, P-466; C-R, P-538. Ex. Vol. 49, P-60.
March—The Nut (Douglas Fairbanks). R-309; Ex. Vol. 48, P-1043.
Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.

ARROW FILM CORP.

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Headin' North (Pete Morrison).
Cyclone Bliss (Jack Hoxie). R-92.
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The Star Reporter.
The Stranger in Canyon Valley.
Dangerous Paths (Neva Gerber).
The Yankee Go-Getter (Neva Gerber).
God's Country and the Law (Curwood Productions).
Screenart Series.

Serials.

The Blue Fox (Anna Little). R-539.
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The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Hush (Clara Kimball Young). R-87; C-149.

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The Love Slave (Lucy Doraine). Vol. 48, P-817.

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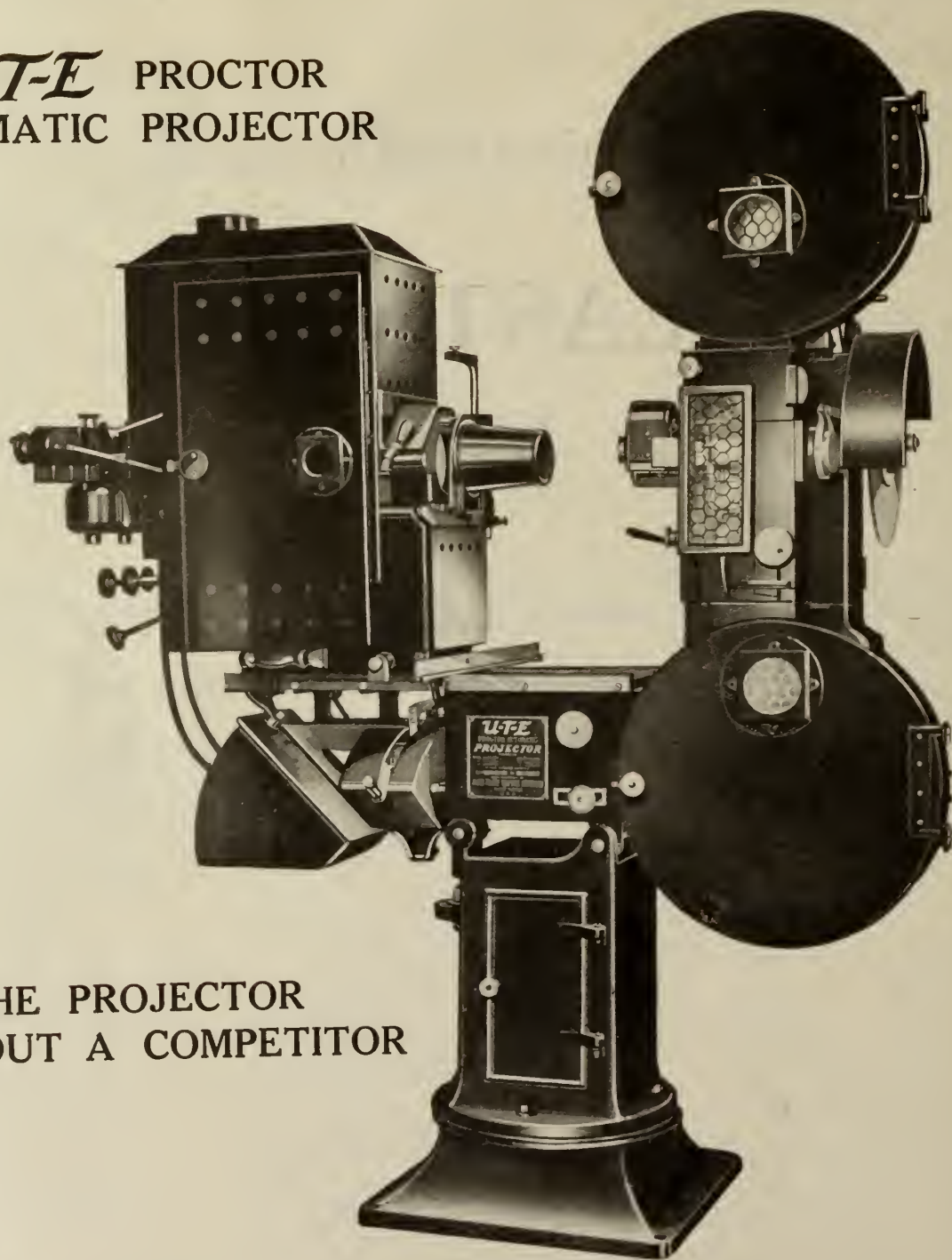
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PROJECTION

By F.H. RICHARDSON



Wants Advice

From a chief projectionist in a large theatre in the Middle West comes the following:

Although I am getting a good light on the screen, it lacks that brilliancy which I admire. The illumination is uneven and at times there appears what seems to be a reddish or brownish ghost in the lower part of the screen. I imagine this to be the focused reflection of the frame of the arc.

My working conditions are: Projectors, two Simplex; generator, one double 70 ampere A. C. to D. C. compensarc; screen, beaded, with a 16-foot picture; projection distance approximately 125 feet; lenses, Gundlach 1/4 size 6-inch E. F. 4.75 working distance; 1 11/16 inch free diameter; condensers 7.5 plano convex collector and 8.5 bi-convex converging lens. Center of condensers, 16.5 inches from aperture; carbons 7/8-inch upper, 3/8-inch silver tip lower; arc 4.5 inches from face of collector lens; crater 1/2-inch wide.

The combination of the condensers I know is not right, as the arc is too far away from the collector lens, which causes loss of light. I have, however, tried a 6.5 and 8.5 plano, 7.5-7.5 plano and a 6.5-9.15 meniscus bi-convex but was troubled with condenser breakage due to the crater being too close to the collector lens. In using heavy amperage with short circuiting switches, separating the carbons causes the frame to shoot directly toward the condenser, thus cracking it.

I would appreciate your help in enabling me to get the proper condensers.

Another Job

I might mention that I have just received the first copy of the World since I sent my subscription some three weeks ago, and those three weeks were the longest in my life because I feel that each issue contains something of value to me which I lose by not seeing that copy. I have your lens charts and handbook, but the charts did not go far enough to be of any assistance in my case.

I also have another job on hand. My generator having failed to work properly I called in the General Electric people to look it over, and without informing anyone they sent over a new generator to take its place, the same being the same size, viz., double arc 70 ampere. However, since they are willing to install a new machine I recommended to the manager that he pay the difference in cost between a 70 and 100 ampere set, which will be about \$140, so that we would have a machine of ample capacity for future requirements.

I do not want him to spend money wastefully, and will try to give him figures so that in his own mind he will feel that I am correct.

Do you recommend a capacity as large as that, and would you believe in your own mind that the larger set would be worth the difference?

As I am not seeking publicity I would appreciate that you do not disclose my name or the name of the theatre in the department. In closing I want to thank you for the many helps obtained through you and the department.

Must Know All the Circumstances

It would be impractical for me to give you any very intelligent advice concerning the capacity of the motor generator, unless I knew all the circumstances.

I will, however, say this. Unless you expect to use the capacity of the 100-ampere set within the comparatively near future it would hardly be advisable to install it, because of the fact that a motor generator set works at its highest efficiency only when working at or near its capacity, therefore

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through our department, remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x7 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

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when pulling only 70 amperes the 100-ampere set would not be working efficiently.

Also, I very much doubt of there being any real necessity for pulling over 70 amperes. Seventy amperes used efficiently may, and probably will provide more real screen illumination than 100 amperes used inefficiently, and certainly, old man, you are now working at a very high degree of inefficiency.

The floor of your crater 4.5 inches from the face of the collector lens! Holy Caesar's ghost, my boy, do you realize what that means in light loss? If you cannot bring the floor of that crater up to within at least four inches of the face of the collector lens there certainly is something radically wrong somewhere.

Find Out What Is Wrong

If the ventilation of your lamp house is open and free, so that its interior is not superheated, then I would advise you to

Notice to Mazda Projectionists

The editor of this department is preparing instructions on Mazda projection. To the end that nothing of importance be overlooked, will those now handling Mazda advise him as to exactly what points should, in their judgment, receive attention, insofar as applies to instructions for handling Mazda in actual practical projection.

He will esteem it a very real personal favor from all those who respond to this request. It is not really necessary that you give the answer to the various points you name, though it is desirable. What is especially wanted is an idea as to just exactly what practical Mazda projectionists would like to know.

find out what is wrong with your condenser lens holder, and I would suggest that if the frame shoots out and breaks the lens at the striking of the arc it is up to you to install an inside shutter, which you can drop down over the condenser while you strike the arc.

This is not at all a difficult thing to do. Such a shutter can be made of asbestos millboard, or sheet metal, and can be set in a couple of rather rude grooves and arranged to raise and lower with a chain passing over a pulley, either in the front or the roof of the lamp house. That is a small job, my brother, that is up to you.

It is an entirely practical thing to do, and you should do it, pronto.

I would suggest that you mail about six of your positive carbon stubs to me. I will then tell you what I think you need in the way of a condenser. I am not sure that I can give you the right dope, because the matter has not been sufficiently tried out, yet in any event you will not be out much.

Get Condenser Back

With regard to the other end of it, with a projection lens 1 11/16 inches in diameter and a working distance of 4 3/4 inches you would have to have your condenser back about 25 or 26 inches from the aperture in order to get the light all into the projection lens.

The moral is, first use a meniscus bi-convex to get all the distance you can between the condenser and aperture; second, your projection lens is too small in diameter.

You should get the No. 2 lens, and then stop it down to the actual working diameter, because probably you would not need the whole opening of a lens of that size. If it is a fact that the frame is in focus at the screen then that is all the more reason for changing your distance condenser to aperture.

Lens System

Wm. C. C. Miessemer, Spokane, Washington, writes:

I have had a great number of ideas given me by other projectionists on the "perfect lens system." I now am asking your advice about a lens system for the following conditions: Distance of projection 114 feet, free projection lens diameter 1 11/16 inches, working distance 5 1/4 inches, aperture to condensers 18 inches, using 6.5 and 7.5 condensers.

How can I better this system and what would be a perfect lens system under these conditions?

In the first place, Brother Miessemer, there is no such thing as a "perfect lens system"; also there probably never will be.

You have a 5 1/4 inch working distance, with a 1 11/16 free opening of the projection lens. Examining table page 141 of the Handbook we find that even at 22-inch distance from center of condenser to film it would require a 2 1/16 inch free projection lens diameter to accommodate the beam, but since, as you will see by the lens chart, this extreme distance is only used with small amperage (small crater diameter), it probably would not be of value to you.

You have not told me what your amperage is, and since the amperage has immediately to do with the crater diameter and the size of the spot under a given condition, it is one of the very essential things

I must know in order to give the advice you ask.

Supposing

Supposing, for instance, you had a crater diameter and other conditions which call for an 18-inch distance from center of condenser combination to film and that your condenser diameter is not reduced by a slide carrier, you would then require a projection lens free diameter of a trifle less than 2 3/8 inches in order to accommodate the beam.

If you will send me the following data I will be glad to tell you what you need; (A) kind of current and arc, (B) number of amperes, (C) free diameter of projection lens, (D) working distance of projection lens—meaning the distance from the film to the first lens of the projection lens when the picture is in focus on the screen.

Please include all this in your next letter, because otherwise I would have to refer back to your former letter, which consumes valuable time.

I might add that if your present condenser combination and distance from center of condenser combination to the film is correct what you certainly need is a larger diameter objective.

Fredonia, New York

Donald R. Burgess, projectionist Opera House, Fredonia, New York, writes the department thusly:

I am off duty for a month, visiting Rochester in an endeavor to get rid of a little trouble which threatens to be chronic. Called at the projection room of the Empress Theatre here today. The projectionist informed me one of the Rochester men is in the hospital, having just undergone the amputation of one of his legs. I will call on him tomorrow and try to cheer him up.

When at home I am in charge of projection in the best house between Buffalo and Erie, viz.: the Opera House at Fredonia, New York. It seats 750, partly on the main floor and partly on the balcony.

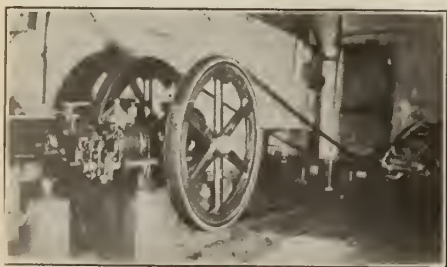
We run two shows at night and a matinee every day at 4, using two Powers projectors. We have a 10 H. P. gas engine which drives two D. C. generators, one a 110-volt 25-ampere machine which lights the house, the other a 50-volt, 60-ampere machine which supplies current for the arcs.

This outfit is located under the stage. We have a reserve A. C. to D. C. set giving 110 volts, 40 amperes D. C., the motor being a 440-volt A. C. Some outfit, I think you will agree, for a town of 5,000. It costs us \$5 a month for current. Use a 4-inch E. F. projection lens and get a 13-foot 4-inch picture.

The screen has a black border painted, so that it comes just inside the image.

Photo 2 shows the home of your valuable handbook in the Fredonia Opera House, together with Crofts' American Electrician Handbook, which is very excellent, and other pictures, including the Hawkins' Guides, also just above is my tool rack, though as a matter of fact it is not located over the re-winder.

As to the report blank, I had a hard time getting friend boss to see its use, but when the film service picked them up and he got



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letters speaking well of the report blank he changed his mind.

This stuff is not intended for publication, but if you ever get out this way drop in and see some real work in a country town. Do you know that after looking over screen results in Chicago houses, near the C. and N. W. Station, at least, I am of the opinion that some of our smaller country houses do about as well.

It sure was great work they put on at the La Salle Opera House, Powers projectors. "The Four Horsemen of the Apocalypse" was the show and I never saw better work. It was a bad angle of projection, too. I intend to take up this work permanently when I finish high school, and if I do, what is the best way to climb to a good position in the larger cities, or is the engineering end of the game better?

No Golden Road

Answering your last question first, there is no golden road of opportunity in projection or anything else, in the city or elsewhere. The first thing is to learn your business thoroughly and well, and you seem to have started in the right direction.

The next problem is to get into a theatre where the management has intelligence and brains enough to appreciate high class work.

After all, those are the two big problems, to which I might add, however, by saying that knowledge is of no value to the man who hasn't energy enough to apply it.

I have used your letter mostly because of your generating plant, which will no doubt be of interest to many of our readers.

You say the work at the La Salle Opera House, Chicago, was splendid, and I am glad indeed to know that this theatre has a man in its projection room who is capable of overcoming the handicap of a bad angle to the extent of putting on a pleasing screen result.

Glad to Hear from You

We shall be glad to hear from you at any time, friend Burgess, because you write interestingly.

We sincerely trust that the Rochester man who has lost half of his walking equipment will yet live to see happy days, though, of course, he faces the balance of life with a handicap even very much worse than the La Salle Opera House man has in his projection. He should remember, however, that that which cannot be cured must be endured, and after all it might



BURGESS EQUIPMENT

Consisting of tools, both manual and mental

have been the loss of the poor boy's eyes, which would have been a good deal worse. There is seldom any misfortune in life which has its bright side in the words "It might have been a very great deal worse."

To Join the Union

L. R. Stephens, Montreal, says:

A few days ago I applied for a position in the projection room of a certain theatre in this city. I was informed that I could not even be a reel boy unless I belonged to the union.

I have been working for a moving picture company for more than eighteen months, and have operated a Power's 5, a De Vry and also Simplex, also Klugrand and Wohl studio lamps. Also I am taking an electrical course in Chicago Engineering Works, so that I know a little bit about electricity.

Will you please advise me regarding the joining of the union, and if it would be possible for me to connect with the next new theatre to be opened in this city?

Of Little Value

My dear Mr. Stephens, your having projected with a Power's 5 and a De Vry, and having handled studio lamps, has little value when it comes to going into the projection room of a modern high class theatre.

I do not know exactly what the Montreal Union means when it says you must belong to the union to be a reel boy. Presumably, however, they let the reel boys work under some kind of a permit. Whatever the rules of the organization are you should and probably will have to abide by them.

The thing for you to do, and I think the only thing, would be to see the president or executive board of the Montreal Union and put your case frankly before them. If the union can see its way clear to give you a chance in a projection room, I have no doubt but that it will do so, but you are just a little bit ambitious wanting to start off in the projection room of the best theatres in the city.

Your ambition to connect with a high class theatre is, of course, laudible, but very likely there are others who have a like ambition, and who have already served at least some apprenticeship in projection rooms. These men are justly entitled to the first chance at the better jobs.

That is about all the advice I could give you in the matter. The president or executive board of the Montreal Union can give you instruction as to what to do to comply with their requirements.

**Be Sure to Read
Article on Page 762
It Will Interest You**

Are you satisfied with your summer business?

You can do every bit as good business in summer as at any other season.

Make your house attractively cool and comfortable with Monsoon Cooling System. It pays for itself the first summer.

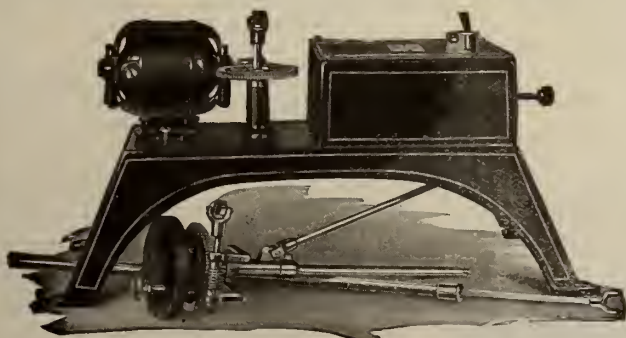
Write for Booklet 620, "A Better Summer Business."

MONSDON COOLING SYSTEM INC.

1476 Broadway, New York, N. Y.

Philadelphia Detroit Kansas City
Baltimore Denver Atlanta Sacramento

The Peerless Automatic Arc Control



"The Watch Dog of the Arc"

THE FIRST IMPRESSION ON YOUR AUDIENCE

when you install PEERLESS AUTOMATIC ARC CONTROLS is the constant brilliancy and even illumination of your screen. The quality to unfailingly maintain that brilliancy is built into the PEERLESS—that is the real secret of its popularity.

Write for Circular.

THE J. E. McAULEY MFG. COMPANY

34 N. JEFFERSON ST.

CHICAGO, ILL.



You Can Now Make Yours The "Freshest-Air" Theatre At The Lowest Ventilating Cost

Ordinary ventilating fans are either constant speed (which means maximum speed at maximum cost) giving you maximum change of air even when you need only a little; or if they do provide for speed-reduction, they can do so only by putting on "brakes"—which means that you pay the maximum electricity bill no matter how slow the speed.

The KIMBLE Variable Speed, Reversible Ventilating Fan

gives you any speed you want, from maximum down to about 10% of maximum in **either direction** (just pull a chain to reverse) and when you cut your speed you cut your operating cost, tremendously.

As a theater man you know the advantage of being able to change fan-speeds at will, and to use the fan part of the time for pulling in fresh air, and part of the time for exhausting dead air.

And, in large theaters, the "team work" you can get up between **two** fans, at opposite ends of the hall, is something splendid.

Fans are furnished in 18, 24, 30 and 36 inch diameters; for 110 or 220 volt, one two or three phase service.

Send for our FLR Fan Bulletin

KIMBLE ELECTRIC COMPANY

633 No. Western Ave.

Chicago, Illinois

Better Equipment

Conducted by E. T. KEYSER



This Is the Day of the Man Who Is Able to Make Good on His Job

HARD times have not come, but soft times have passed. The day of the order taker, the four-flusher, and the excuse maker has passed. Today is the time of the salesman, the worker, and the man who makes good on his job. The man who can meet fair competition, quality for quality, price for price, and make deliveries as promised has nothing to fear.

When production was cut down to a minimum, when deliveries were slow and uncertain, it was no trick at all to sell something, irrespective of quality and price, provided any sort of a delivery could be promised. And when goods were delivered, any kick as to quality could be met by the stereotyped excuse, "These are war times, you know, and we have to do the best we can."

Under such conditions, a six-year-old could take orders and a ten-year-old could hand out an excuse that would keep the goods from coming back.

Today, it takes a real salesman to sell and a real manufacturer back of the products to make them stay sold, and this is where the conscientious manufacturer, the honest and able salesman, and the executive, who knows his business, is having his innings.

Holds Good in Exhibiting

And this condition holds just as good in the exhibiting end of the motion picture industry as it does anywhere else.

In the easy days, when everybody was trying to get rid of money, a poor show, sat through in an uncomfortable and badly equipped house, was just an incident to be laughed at and forgotten.

Today, the audience expects its money's worth, and proposes to get it, not only in what it beholds upon the screen, but the conditions under which the show is given.

No one realizes this better than the up-to-date and ambitious exhibitor, and that is why the old houses are being renovated and the new houses contain everything that tends to promote

the comfort and convenience of all its patrons.

The old projection machines are being rebuilt or replaced, and the exhibitor, who was

have time for loafing, but that he may obtain better screen results.

The list of new projection installations which appear from week to week in this department, and the illustrations which are published from time to time, showing arc control attachments, are evidences of this tendency.

Projection rooms are larger, better ventilated, and, in every way, more comfortable and sanitary. The day of the hencoop booth has passed.

Ventilating and heating equipment, running up to thousands of dollars, is now recognized as an important feature in picture houses.

The old-time lobby display, that represented simply the easiest method of hanging posters, has given way to artistic workmanship in brass and wood that converts the entrance into an art gallery.

Ticket vending and change making machines promote accuracy and lessen the time once wasted by the patron in negotiating for his admission, while the cup vending machine vanquishes his thirst.

Theatre lighting systems are now so ingeniously complete that any desired effect may be instantly produced by the throwing of the proper switch.

Tea Rooms No Novelty

Lobbies, foyers, mezzanines, and rest rooms vie in furnishings successfully with those of the highest priced hotels. The rooms and day nurseries are no longer novelties to the picture-loving public. And every well-equipped house is an incentive to its competitors to make equally good or go it one better.

This is why the picture theatre is becoming a civic center in the small and moderate-sized town, and why, today, the neighborhood house constitutes a social gathering place.

An encouraging feature of this development lies in the fact that it is not necessarily the big house, with its twenty-five hundred to three thousand seating capacity, to which these refinements are confined.

From time to time, in the past, we have described and illustrated houses of moderate size, which, in everything, except seating capacity, were the equal of the largest theatre.

The Exhibitor Has the Advantage

As compared with the retailer of merchandise, the retailer of screen pictures has a decided advantage. The former must judge his trade and its wants some time in advance, and, acting on this judgment, lay in his stock. If the stock sells rapidly, he profits; if it hangs on, he is stuck, while the exhibitor, with his two or three shows a day can keep in touch with his customers and make a quick change when he finds that he has under or overshot the mark, as regards the taste of his clientele.

The fittings and equipment of the retail store are largely an expense, to be reckoned as such in the profit and loss account.

The equipment and refinements of the picture house, however, are a direct and a decided asset, and the exhibitor himself realizes this fact. Which fact, combined with the number of houses now building and due shortly to open, convinces us that the fall of 1921 will be the best that the industry has ever known.

More Richardson Handbooks

were sold in 1920 than any previous year.

The New York Public Library reports this book among is most used technical books.

There isn't a THEATRE MANAGER—there isn't a PROJECTIONIST but who can make himself a more valuable man by investing \$4.00 in this recognized authority.

It contains 700 pages of projection information, fully illustrated, and interestingly written.

Order today from your nearest
MOVING PICTURE WORLD
office.

516 Fifth Avenue, N. Y. City

28 East Jackson Boulevard
Chicago, Ill.

Wright & Callender Building
Los Angeles, Cal.

once content with one projector, now feels that he must have two or more.

For Better Screen Results

As much as possible is being done to lighten the labors of the projectionist—not that he may



EXECUTIVE BUILDING, LOUIS B. MAYER LOS ANGELES STUDIOS

Whose monster lighting plant was illustrated and described in a recent issue.



It Is Easy To Blow
Your Own Horn
BUT
It Sounds Much Better
When The Other Fellow
Blows It For You !

This Man Uses Five Hallbergs

Colonial Theatre
Arcadia Theatre

Princess Theatre
Strand Theatre

San Toy Theatre
Schuylkill Av. Theatre

Reading, Pa., Feb. 22, 1921.

My dear Mr. CALEHUFF:

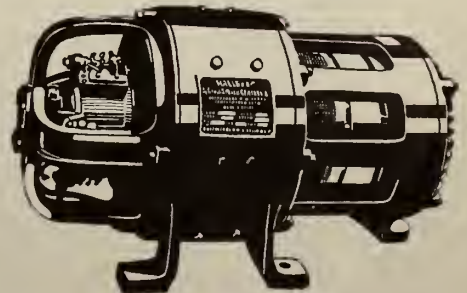
For the past four years we have used in our Colonial Theatre that Hallberg Motor Generator which you recommended to us, and we cannot praise too much the performance and results we get from same; it gives a beautiful light, and the pictures are brilliant. In the entire time we have made no replacements or repairs beyond the ordinary replacement of brushes.

We find that the outfit operates without noise, and we have had no trouble with it during the entire time it has been in our theatre. We cannot speak too highly of the Hallberg Motor Generator, and can say without hesitation that we believe it to be superior to anything on the market, and can recommend it to our friends who are anxious to have an equipment that will give the best performance in every respect.

We now have five of your HALLBERG Generators in our various houses, and feel that a theatre is incomplete without one.

Very truly yours,
CARR & SCHAD, INC.
H. J. Schad.

The Hallberg Motor Generator has a 12-year service record. It is made for all circuits to operate Multiple or Two-in-Series Arcs.



Write To-day for New Bulletin "W"

United Theatre Equipment Corp.

H. T. EDWARDS, President

J. H. HALLBERG, Vice-President

25 WEST 45th STREET, NEW YORK

BRANCH STORES IN PRINCIPAL CITIES

GOERZ Kino-Hypar Lens

**Superior Photography
with Poor Lighting**

THE speed, crispness, brilliancy and other qualities of Goerz Lenses enable you to produce superior motion picture photography under unfavorable lighting conditions.

Let us tell you more about Goerz Lenses and what they will do for you. Write us today.

C. P. Goerz American Optical Co.

317M East 34th St., New York, N. Y.

Solve your

Lighting Problems

by consulting us.

The largest and finest theatres in the country, including the Tivoli, Chicago; Capitol, St. Paul, and others—have installed fixtures designed and made the Pearlman way.

No obligation for consultation.

Send for booklet of convincing letters.

Victor S. Pearlman & Co.

533-35 S. WABASH AVE. CHICAGO

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RINALDY Cartoon } Apparatus Title }

for Quantity and Quality Productions

Advanced Engineering Features

Attractive Guarantee

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FOR ALL PURPOSES ANY LANGUAGE
10 Years Specializing in This Product
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Moderate Prices :: Quick Service

PREMIER TITLE COMPANY

356-358 EAST 33RD STREET CHICAGO

For Results that count

**COLUMBIA
PROJECTOR CARBONS**

NATIONAL CARBON CO., INC.
CLEVELAND, O.

United Theatre Equipment Corporation Launches New Projector July First

H. I. EDWARDS, president of the United Theatre Equipment Corporation, announces to the trade that the new U. T. E. Proctor Automatic projector will be ready for distribution by the thirteen U. T. E. branch stores and through other distributors and dealers on and after July 1.

The new projector contains many new and exclusive patented features and is, in fact, entirely different from the ordinary motion picture machines both in construction and design.

It is interesting to note the maker's claim that this is the only projector which was at its inception designed for motor drive, and that its construction and design embody the essential necessary for securing perfect speed control.

The motor, the transmission, and the speed control are built in the projector, forming part of it. On account of this feature, the speed control is claimed to be perfect and practical.

Belts Are Absent

Mr. Edwards states that the absence of belts and other similar transmissions makes the U. T. E. projector operate quietly with a remarkable degree of speed control. In addition thereto, a finger control of the speed is provided by which those screen effects secured by instant film speed variation so desired by exhibitors and directors may be obtained.

The U. T. E. Proctor Automatic projector has been under development for more than twelve years and it has been manufactured and has been in theatre service for over five years, and now the United Theatre Equipment Corporation has put it on a quantity production basis.

The new projector well deserves the application of the word "automatic," because it is provided with means to automatically stop the mechanism and shut off the light in case of necessity. The take-up is absolutely automatic and constant in its action irrespective of the diameter of the reel hub upon which the film is taken up, and irrespective of the diameter of the reel. In other words, the take-up will exert the same tension on the lower film sprocket irrespective of the size of the reel hub, the diameter of the reel, the length of the film, or the speed of the film, and this prevents the tearing of the film on the lower sprocket with consequent losing of the lower loop.

The projector automatically synchronizes the shutter with the framing device and intermittent movement when it is necessary to frame the picture, thus obviating the necessity of a hand adjustment for the shutter.

Arc Controller Can Be Provided

An arc controller can be provided as part of the lamp house for automatically feeding and maintaining the arc at absolute constant value without any attention of the projectionist.

An electric speed indicating and recording device can be furnished for the generator, which is also built in as part of the mechanism, when so ordered. Last, but not least, the lubrication is practically automatic. There are provided grease cups for the more important bearings, which automatically take care of the lubrication, and the intermittent movement is entirely enclosed in lubricating compound, and where individual bearings require lubrication, copper tubes readily accessible to the projectionist are provided.

Since the first of the year, orders have been filled for the U. T. E. Proctor Automatic projector to be shipped outside of the present U. T. E. territory.

Sam Kaplan Opens New Brooklyn Supply House

A new Brooklyn supply house has recently been opened by Sam Kaplan.

Mr. Kaplan's many years of experience in the equipment end of the industry makes him an especially capable man to conduct and maintain a supply house.

As president of the New York Projectionists' Union, Local No. 306, he has made many friends and is well liked in the exhibitors' circles in and around New York.

Mr. Kaplan is handling Simplex Projectors and parts exclusively and also many other well-known lines of equipment.

Representative motor generator sets, compensars and other projection room accessories are also part of the equipment always on hand.

A special feature of the new supply house is its completely equipped up-to-date repair department. All repairing will be conducted under the personal supervision of Mr. Kaplan, all of whose employees will be required to have had former experience in the Simplex factory.

The home office of the new organization is located at 357 Vermont street, Brooklyn, while the main office, which houses the repair department and supply house, is located at 124 West Forty-fifth Street, New York.

OPERATORS WANTED, EVERYWHERE

To get acquainted with the Perfect 50-50 Shutter, three to one movement (see diagram in Moving Picture World, March 19, 1921, page 318 for efficiency). After one year's successful use, we are now able to reduce the price for the second time. This Shutter will increase your light and make machine run like new.

STOP FILM FIRES

Ask us about the Louisville Circuit Breaker. Automatically stops your machine and drops dowsers when film stops moving.

Perfect Projection Shutter Co.

426 South 5th St.

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HOW TO BECOME A PROFESSIONAL PHOTOGRAPHER

EARNING \$35 TO \$125 A WEEK



An interesting booklet (free) on choosing a vocation, the opportunities Photography offers you and how to avail yourself of these advantages.

MOTION PICTURE—COMMERCIAL—PORTRAITURE

Three months' course. Practical instruction. Modern equipment. Day or Evening classes. Easy terms. Cameras and Materials furnished free. The School of Recognized Superiority. Call or write for Catalog No. 25.

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You Owe Yourself An Investigation

The Barton Organ

BARTOLA MUSICAL INSTRUMENT CO.

59 EAST MADISON ST., CHICAGO, ILL.



THE GARDEN'S VENTILATING PLANT

To left, pent-house in which the eight-foot Typhoon twins are installed. Centre, the eight-foot twins. At right, second pent-house for the five-foot set.

Changes in theatre plans are costly

When you build, be sure that you have minimized the chance that there will be "something wrong." And you can have no greater assurance than that the plans and engineering are both in the same competent hands.

We specialize in picture theatre architecture and engineering.

Hoffman-Henon Co., Inc.

Architects and Engineers

Finance Building Philadelphia, Pa.

**USE
GENUINE "AGFA"
DEVELOPERS**

How the Garden Theatre of Paterson Is Ventilated by the Typhoon Twins

THE Garden Theatre, of Paterson, N. J., owned by Jacob Fabian, is one of the best ventilated houses of its size in the country.

The theatre accommodates one thousand in the orchestra and three hundred and fifty in the balcony.

As will be noticed by the illustration of the front of the house, it occupies a flat-roofed structure, three floors in height.

It is just such a house as may be incorporated into an ordinary business block, and its flat roof greatly facilitates the installation of the ventilating system. Therefore, the method employed will be of interest to many exhibitors who are contemplating renovating and improving their theatres.

Typhoon Twin Sets

The ventilating system installed consists of two Typhoon twin sets. One of these, consisting of an eight-foot Typhoon set, is installed in a pent-house on the roof, directly over the proscenium arch. The air from this passes

over the entire orchestra and out through the exit doors and other openings at the furthest end of the house.

To take care of the balcony ventilation, a second set, consisting of a pair of five-foot Typhoon twins, is installed in the second pent-house on the roof, directly over the first few rows of balcony seats. The air from this set is forced through the balcony and out through openings in the rear wall.

So effective is the system that a complete change of atmosphere takes place in the Garden once every minute, or sixty times an hour.

The ventilating grilles, which furnish the method of distribution through the first set of fans, are so designed as to conform with the decorations of the house and are set in the cove over the proscenium arch.

During the winter months, the fans are reversed, and run at a lower speed, thus serving as exhausts for the foul air.

The system has been in use in the house now for almost a year and has given complete satisfaction.



THE GARDEN THEATRE, PATERSON, NEW JERSEY

Showing the flat-roofed building and the ornamental ventilating grilles placed in cove of ceiling.



SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: 5,000, \$6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	\$3.00
Ten Thousand	5.00
Fifteen Thousand	6.50
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

Portland Supply House Has Miniature Theatre

The General Supply & Repair Company, of Portland, Oregon, has just completed, at an estimated cost of two thousand dollars, a miniature theatre. This has been under construction for several weeks, and has now blossomed forth, and is open to inspection by the general theatrical public.

Manager Aparton of the General Supply & Repair Company holds that no guarantee can well be placed unless both the salesman and the purchaser know that the article sold merits the guarantee placed on it. The General Supply & Repair Company sells no article without a guarantee, and for this reason decided that a testing room was necessary; also that the best way to prove to a patron that an article is just what he needs is to use it oneself and show him, by actual demonstration, just why he also needs it.

Completely Equipped

The new theatre is equipped with the latest equipment available, placed under the best demonstrating conditions and supervised by able salesmen and mechanics.

From carbons, projectors, automatic dowsers, speed controls, arc controls, lenses, opera chairs, automatic deodorizers and perfume dispensers, decorative plaques, fern baskets, plush curtain drop, automatically operated, to six different types of screens ready for immediate demonstration, the theatre is complete.

Furthermore, another reviewing room was needed in the city of Portland, where strict censorship of every foot of film is required.

The fact that the theatre was built with the thought of demonstration in mind made comfort the natural result, but aside from this the factor of safety was also placed foremost in the construction.

The viewing room of the theatre is ten by thirty feet and is perfectly ventilated and deodorized by a thorough ventilating system.

The metal booth has been built strictly according to city code, and meets every regulation of the fire ordinance, and nothing has been left undone that should have been done to insure both comfort and safety.

New Tampa Combine Plans Theatre Seating 2,000

The Consolidated Amusement Company, which recently took over the downtown theatres in Tampa, Fla., previously controlled by the Strand interests and Lynch interests, is getting its affairs shipshape and promises to give the public better pictures than heretofore. Plans are also under discussion for the erection of a new theatre seating 2,000, but the site and the date of beginning work have not been announced. The new project, it is thought, will be begun in time so that the theatre can be operated before Christmas.

The new concern, which is a holding company on which both the Tampa and Atlanta interests are represented, is nominally capitalized at \$100,000, but the theatres it controls are valued at more than \$500,000. Among the changes made since the deal was put through is the announcement that the Bonita Theatre will henceforth show only short subjects and that the price of admission will be reduced.

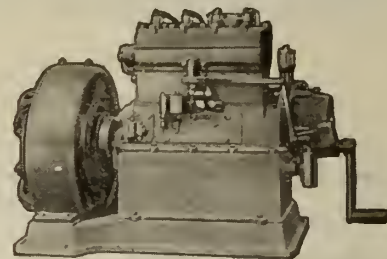
Cincinnati U. T. E. Is Busy

The Cincinnati branch of the United Theatre Equipment Corporation has completed the outfitting of a first class modern motion picture theatre for M. D. Pettibone in Ludlow, Kentucky. The equipment covers everything, including seats, projectors, Hallberg motor generator, arc controller and speed indicator.

Another installation also made through this branch is for a new theatre in Aurora, Indiana, owned by Dr. Charles Mablin.

Mr. Mablin's theatre is said to be one of the finest in Indiana. It is completely equipped with the latest model projectors, Hallberg motor generator, as well as comfortable chairs, and the decorations are tasteful and beautiful. This house was designed and constructed with a view to giving the patrons every comfort which money could obtain, and the ladies' lounging room off the lobby is one of the much appreciated features.

It is interesting to note how the smaller theatres are taking advantage of the modern U-T-E devices which improve the projection and increase the comfort of the patrons.



4K. W. Electric Generating Sets

80 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.

Send for Bulletin No. 30

UNIVERSAL MOTOR CO.
OSHKOSH, WISC.

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For Motion Picture Producers

For 31 years we have been developing short cuts in business record keeping. Our new Big Production Plant in Holyoke, Mass., eliminates the high cost of Big City Manufacturing.

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Send us a set of your present forms with your annual needs of each. Our Service Department may be able to save you time and money.

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Factory, Holyoke, Mass. Oldest Firm in Business

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1219 Film Exchanges, for List	7.50
196 Manufacturers & Studios	3.50
419 Machine & Supply Dealers	4.00
3674 Legitimate Theatres U. S. & Can.	25.00
810 Vaudeville Theatres	7.50

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ERKER BROS. OPTICAL CO.
ST. LOUIS, MO.

TransVerter

The Motor Generator That Produces Perfect Arcs A.C. to D.C. or D.C. to D.C.

HERTNER ELECTRIC CO.
West 114th Street Cleveland, Ohio

Mr. Exhibitor!!

Here's your chance to save \$ \$ \$ at my expense!

I need room for my fall equipment; you need an extra Rebuilt Machine or possibly two.

I have Power's, Motiograph, Edison and two Simplex. Prices \$100.00 and up. It's up to you now to act quickly. Write, Wire or Phone.

BOSTON MOTION PICTURE SUPPLY COMPANY
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RADIO-MAT

PATENTED

TALK from your screen
WITH your quickly
TYPEWRITTEN MESSAGES

50 RADIO MAT SLIDES \$2.
Accept no Substitute.

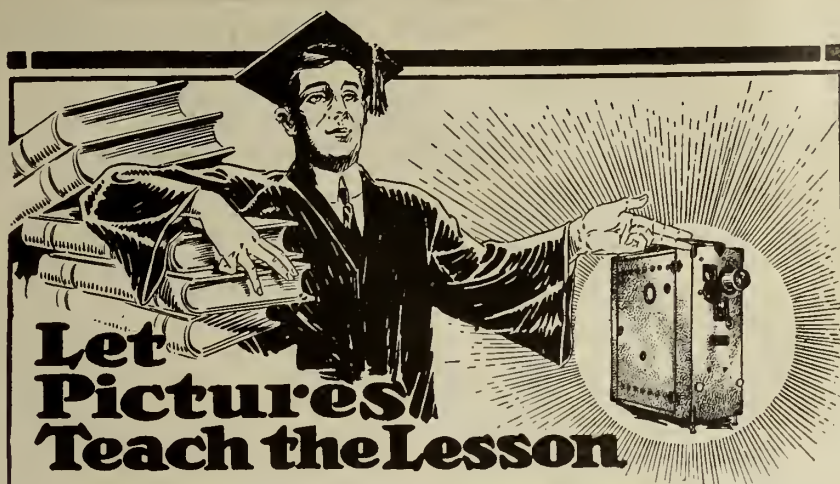
For Sale by all Leading Dealers

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Foamite Firefoam Company

FIRE FIGHTING APPLIANCES FOR THEATRES

Fire Protection Engineers
200 FIFTH AVENUE NEW YORK CITY



Teaching from books, maps or charts is dull at best. Too much brain energy is consumed before sufficient interest is aroused or attention given to the subject.

Motion Pictures Get Attention From the Start

Everyone readily understands a picture. Children are enthused, give closer attention, learn more rapidly and retain more thoroughly without exertion when taught through the medium of motion pictures. The same is true of any group of people. But if the picture flickers or is not sharp and bright, the eyes suffer and the highest educational value is lost. The American Projectoscope is equipped with a patented shutter which eliminates flicker and eyestrain and allows full concentration on the subject.

The American Projectoscope

"The Portable Motion Picture Projecting Machine Without An Apology"

This portable projector—the case measures 16 inches long by 7 inches wide by 18 inches high—is designed especially for Schools, Colleges, Churches, Clubs, Salesmen, Lecturers, etc. As easy to operate as a phonograph. Built for wear and hard use. Made "error-proof"—no matter how or who runs it, the American Projectoscope won't get out of order.

Uses Standard size films, same as in the "movie houses" or the AMERICAN SAFETY uses Safety Standard films, thus passing all restrictions and fire regulations, with the added feature that any section can be shown as a "still"—as a stereopticon view. This is often desirable in technical study or for the purpose of discussion. Attach it to any electric light socket or to storage batteries.

Write for our attractive booklet

AMERICAN PROJECTING COMPANY

Directed by the Officers of the Pioneer in Motion Picture making—The AMERICAN FILM CO.

SAMUEL S. HUTCHINSON, President.
6260 Broadway, Chicago, Ill.

(1296-C)

Use **Reco** Color Hoods

Instead of Dipped Lamps.
Infinitely Better
More Lasting and
Cheaper in the Long Run
Made of Natural
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Do Not Fade or Wear Out

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and 40 W
Lamps

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Manufacturers of Electric Ticket Issuing Machines for Moving Picture Theatres and Restaurants. Sold direct or through your dealer.

NATIONAL ELECTRIC
TICKET REGISTER COMPANY
1511 North Broadway
St. Louis, Mo., U. S. A.



Picture Theatres Projected

SAN FRANCISCO—Work is well under way on the new Loew's State Theatre at Market and Taylor streets, to cost \$1,500,000.

*SAN FRANCISCO—New Curran Theatre will be erected on Geary street, between Mason and Taylor, to cost \$1,000,000.

SAN FRANCISCO—Granada Theatre will be erected at Jones street and Golden Gate avenue, to cost \$1,000,000.

SAN FRANCISCO—Ackerman-Harris Theatre will be erected at Powell and Post streets, to cost \$1,000,000.

NEW CANAAN, CONN.—New Canaan Theatre Company has been organized with \$50,000 capital to erect moving picture theatre. Address F. H. Thorne, president.

MILFORD, DEL.—J. E. Lewis has plans by Hoffman-Henon Company, Finance Building, Philadelphia, for one-story brick moving picture theatre, 45 by 200 feet.

WILMINGTON—Midwest Amusement & Realty Co. has been organized with \$500,000 capital to conduct places of amusement.

WILMINGTON—Hostetter Amusement Company has been organized with \$2,000,000 capital to conduct places of amusement.

JACKSONVILLE, FLA.—Manhattan Beach Corporation has been organized with \$25,000 capital. Will erect theatre. Address A. T. Vinson, president.

PENSACOLA, FLA.—Majestic Theatre will be remodeled.

CHICAGO—Ardmore Construction Company, 186 North La Salle street, has contract to erect two-story moving picture theatre, store and office building, 100 by 125 feet, at 7544 Cottage Grove avenue, for National Theatre Company, 127 North Wells street, to cost \$200,000.

CICERO, ILL.—Filas & Vittner, 5322 West 25th street, is preparing plans for theatre, hotel and store building, to cost \$600,000.

LUDLOW, KY.—Harry R. Hilling, Belmont and Dixie Highway, Fort Mitchell, has plans by Howard McCloy, 506 Fourth National Bank Building, Cincinnati, O., for one-story brick moving picture theatre, 31 by 125 feet, to be erected on Main Highway.

MIDDLESBORO, KY.—Brown Amusement Company has plans by C. C. & E. A. Weber, Miller Building, Cincinnati, O., for three-story brick and concrete stone-trim theatre, store and office building, 60 by 180 feet.

KANSAS CITY—George A. Spaulding, 613 Brooklyn street, Kansas City, Mo., has contract to erect one-story moving picture theatre, 40 by 120 feet, with seating capacity of 600, at Third and Parallel streets, for I. Kopolous, to cost \$12,000.

WICHITA—L. M. Miller, car Palace Theatre, has plans by Rapp & Rapp, Chicago, for three-story brick, reinforced concrete and terra cotta theatre, 140 by 150 feet, to be erected at 115 North Lawrence avenue, to cost \$600,000.

BALTIMORE—Brunton Motion Picture Corporation has been organized with \$2,200,000 capital by Charlotte T. Cohee, Corinne B. Outten and Sarah L. Mackey, all of Wilmington, Del. Directors are residents of California. Principal office and resident agent new company will be located in Fidelity Building.

EASTON, MD.—William Reddie, N. E. Clark and U. F. Carroll are promoting erection of theatre at Dover street and East Lane, with seating capacity of 600.

DETROIT—Harry Greenblatt, 216 Leicester avenue, has plans by Maurice H. Finkel, 333 Majestic Building, for one-story brick moving picture and vaudeville theatre to be erected on Oakland avenue.

*DOWAGIAC, MICH.—Alfred Larkin has acquired site on Front street for erection theatre.

CLASSIFIED ADVERTISEMENTS * COST LITTLE — DO MUCH *

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ORGANIST DESIRES POSITION — First-class, thoroughly trained musician. Experienced picture player. Reliable; punctual; conscientious worker. Union. Splendid library. State hours, organ make and size. Good salary essential. Arthur Edward Jones, Box 194, Portsmouth, Virginia.

YOUNG PROGRESSIVE EXHIBITOR, (33), 8 years' experience, desires position as manager chain theatres. Pacific coast states preferred. Take substantial interest in sound business proposition. Good opportunity for persons desiring to retire from active management. Box 203, M. P. World, N. Y. C.

YOUNG MAN (23), with portable motion picture machine using non-inflammable films, wants steady position giving shows in schools, halls, etc. Badenier, 340 East 134th St., New York City.

HELP WANTED

SNAPPY MANAGERS never need work. They know enough about the job to be in demand. "Motion Picture Electricity," by J. H. Hallberg, \$2.50, and "Pictures Theatres Advertising," by E. W. Sargent, \$2.00, puts useful information in the hands of every manager. Postpaid on receipt of price. Chalmers Publishing Co., 516 Fifth Ave., New York, N. Y.

BUSINESS OPPORTUNITIES

BUILDING OR RENOVATING a theatre? You need "Modern Theatre Construction," by E. B. Kinsila, a book of good information as to what has been done and what should be done for appearance, comfort and safety in a theatre. \$3.00 postpaid. Chalmers Publishing Co., 516 Fifth Ave., New York, N. Y.

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FOR SALE—One Fort Wayne compensator, two-lamp series, 50 ampere set, for use on single phase, 220 volt, 60 cycle, A. C. current, complete with switchboard, starting box. This set is practically new and lists for \$920. We quote subject to prior sale a special price of \$600. Set carries one year guarantee the same as a brand new set. Webster Electric Company, 719 9th St., N. W., Wash., D. C.

COMPLETE THEATRE EQUIPMENT should include "Picture Theatre Advertising," by E. W. Sargent, a book full of crowd-bringing advertising stunts, with full information on layouts, dummyping up ads, etc. \$2.00 postpaid. Chalmers Publishing Co., 516 Fifth Ave., New York, N. Y.

OPERA CHAIRS from war camps, booths, machines and entire equipments furnished at half original cost. Write your requirement. J. P. Redington, Scranton, Pa.

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WANTED—High grade professional used camera. Advise best price. Willard Gramm, 408 S. Cole St., Lima, Ohio.

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WANTED for export, moving pictures, serials, features, comedies, scenic and educational, and two-

reel Harts and Tom Mix; plenty of advertising will buy 100 reels monthly, if cheap and in good condition; large and small dealers answer. P. O. Box 13, Brooklyn, New York.

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"PERILS OF GIRL REPORTERS," 30 reels; "Social Pirates," 30 reels; "Demon's Shadow," 20 reels; "Seven Deadly Sins," 37 reels; "Out of the Night," 6 reels; "Carmen of the North," 5 reels; "House of Temperly," 5 reels. Large selection SERIALS, FEATURES, COMEDIES, EDUCATIONALS. Guaranty Pictures Co., 130 West 46th St., New York.

FILMS FOR RENT: serials, features and comedies for West Indies, Central and South America; also machines and electric plants. A. J. Rosser, British Latin Traders, P. O. Box 13, Brooklyn, N. Y.

SMASHING the Vice Trust, six reels, perfect condition, plenty of paper. E. C. Downs, 2117 Center Street, Berkeley, California.

MUSICAL INSTRUMENTS FOR SALE

ORCHESTRELLER—Cost \$1,800. Perfect condition. What offers? Box 200, M. P. World, 516 Fifth Avenue, New York City.

MISCELLANEOUS

PROJECTIONISTS! You all need Richardson's Motion Picture Handbook on Projection. It tells everything you should know. Machines, wiring, carbon setting, and all the rest. Sent for \$4.00 postpaid. Chalmers Publishing Company, 516 Fifth Avenue, New York, N. Y.

Picture Theatres Projected

ATLANTIC CITY—William Moore has plans by H. Mergenthaier, 33 South Carolina avenue, for one-story brick moving picture theatre, 82 by 108 feet, to be erected at Atlantic and Maryland avenues.

NEWARK—Louis V. Aronson, 7 Mulberry street, has plans by Frank Grad, 245 Springfield avenue, for alterations and an addition to moving picture theatre at South Orange and Morris avenues, to cost \$100,000.

NEW EGYPT, N. J.—Ground has been broken for erection new moving picture theatre on Main street for Foulka Brothers.

WEST BERLIN, N. J.—Simone & Di Giovanni have plans by Harry Barten, 129 South Fifth street, Philadelphia, Pa., for two-story brick moving picture theatre, 100 by 150 feet.

BROOKLYN—Maxsam Amusement Corporation has been organized with \$10,000 capital by M. L. and L. Blum. M. Fruitstone, attorney, 302 Broadway.

BUFFALO—William Kutzon, 484 Amherst street, has plans by W. G. Lamphear, White Building, for one and two-story brick and tile moving picture theatre, 84 by 102 feet, to be erected on Grant street, to cost \$50,000.

NIAGARA FALLS, N. Y.—Wright & Kremers, Gluck Building, have contract to erect three-story moving picture, store and office building at 31 Falls street for Cataract Amusement Company.

NIAGARA FALLS, N. Y.—Knack Brothers, 1911 Whitney avenue, have plans by Leon Lempert & Son, Cutler Building, Rochester, for one-story brick moving picture theatre.

NEW YORK—Photoplay Classics, Inc., has been organized with \$100,000 capital by F. M. Franklin, 1840 Broadway.

NEW YORK—Campbell Comedy Corporation has been organized with \$120,000 capital by E. Kraychic, 120 Broadway.

NEW YORK—Jenny Lind Theatre Building Corporation will erect theatre and office building in the fifties near Broadway. Guy Bolton and Henry Malgren interested.

NEW YORK—Distinctive Productions, Inc., has been organized with \$255,000 capital by H. M. Hobart, 366 Madison avenue.

SPRINGFIELD, L. I., N. Y.—W. G. Schuberhorn has plans by Edward Jackson, Jamaica, for one and two-story brick moving picture theatre and apartment building, 100 by 200 feet, to be erected at Higher and Arnold avenues, to cost \$60,000.

CAMBRIDGE, O.—Court Theatre Company will erect up-to-date theatre on site Couplin Building on West Eighth street

between Wheeling and Steubenville avenues, to cost \$45,000.

"THE BIOSCOPE"

The Representative Weekly Journal of the British Film Industry

Of special interest to all who buy or sell films.

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Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.

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UNDER ONE ROOF

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No matter what your needs are, we have it or can get it for you at once.

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Superior in many ways, principle of which is its unique optical system, which obtains more illumination per watt consumption than any other optical system in existence—The DeVry is mechanically correct in every detail.

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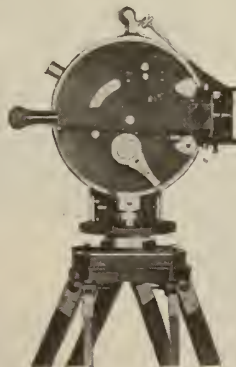
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Matched twin lenses, one covering the film and the other the finder-glass, and focusing simultaneously in one lens mount, make possible the ideal finding and focusing system of the AKELEY.

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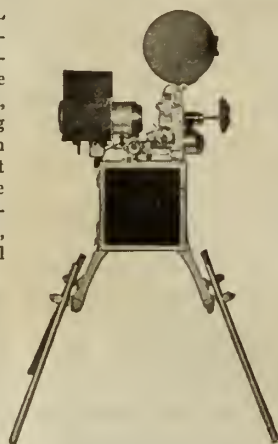
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For Regular Standard Width Films

THE NEW SEMI-PROFESSIONAL MODEL R-38 is a Suitable Motion Picture Projector for permanent installation in large auditoriums, lecture halls or medium size theatres, etc., capable of meeting the most exacting requirements for projecting motion pictures and lantern slides; and, at the same time, light enough to be classed as a portable machine. Illumination 400 to 1000 watt movie lamp, as required. Both magazines and all castings on this machine are made of high grade aluminum. The objective lens is the Bosch & Lomb professional type. Friction take up with flat endless belt. Direct connected motor. Enclosed intermittent of Geneva principle. Adjustable framing carriage, automatic fire shutter and many other features which are only found on high class professional projectors.



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THE NEW SUITCASE MODEL R-40 is a thoroughly efficient instrument for all around work. Put up in a leather-covered carrying case 18½ x 18½ inches. When designing this projector, it was our aim to make it a practical, substantial machine and with one principal thought in mind — SIMPLICITY — making it easy to thread, easy to operate, and eliminating fire danger. The machine is both hand and motor driven, operates from any light socket or automobile battery and accommodates regular width film. Illumination 24 volt 100 watt lamp.



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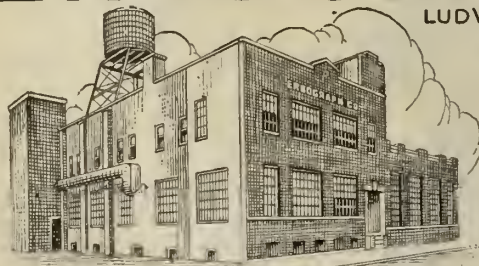
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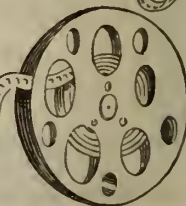
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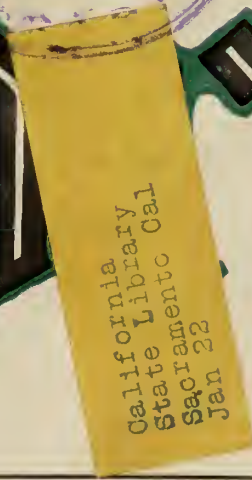
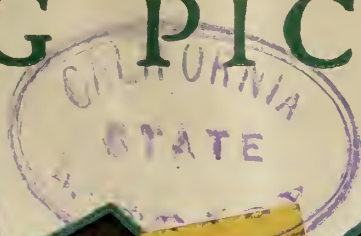
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Adolph Zukor presents.

THOMAS MEIGHAN

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"The Conquest of Canaan"

THE story has inspired and thrilled millions. It is the finest novel of small-town life in America that has ever been written.

With the Good Luck Star in his greatest role it will be one of the season's outstanding successes.

Cast includes
Doris Kenyon

By Booth Tarkington
Scenario by Frank Tuttle
Directed by R. William Neill

A Paramount Picture

Published by CHALMERS PUBLISHING COMPANY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. \$3 a year.

516 FIFTH AVENUE, NEW YORK CITY



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The shrewdest exhibitor minds of this country are looking 'way beyond a period of summer depression, which is possibly just a little heavier than usual in certain sections of the country. These shrewder minds of the industry have the courage to believe that the season of 1921-1922 will be a great year for fighters—and a bad year for fools.

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In the first place, except in certain large cities, if you put your prices down *you are not going to be able to put them back*

In the second place, beginning in September and October, all lines of business in the United States will be booming. Over the summer wages in all lines are being stabilized. The country is already vigorously responding to commercial readjustments. Prices are settling down. Banking conditions are becoming normal. The great Federal Reserve banking system saved the country from a panic almost talked into existence by fools.

Labor is back on the job. The working muscles of America are again behind the job. It will be a fall and winter season of full working time or double shifts. All of this again means big patronage and profits for motion picture theatres. You cannot have those profits if you reduce your admissions.

Did you read "A Message for a Few Fools" which we published in the trade journals last week?

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1540 Broadway New York City



Famous Players - Lasky British Producers Ltd.
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A DONALD CRISP PRODUCTION
"Appearances"

HERE'S a picture of such dramatic force and power that it will strike home to everyone in your community. It's the strongest kind of drama, because it's built out of the real concerns of life.

The notable cast is headed by David Powell and Mary Glynne.

A Paramount Picture



By Edward Knoblock
Scenario by Margaret
Turnbull.



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WALLACE REID

in

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Story and
scenario by
Byron Morgan

"STARTS with a smile, has many a hearty laugh, and leaves food for chuckles after it is over. A wholly satisfying picture, acted by one of the finest casts that could possibly be assembled."—*New York Mail*.

Directed by
Frank Urson

Cast includes

Agnes Ayres and Theodore Roberts

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Mr. T. Y. Henry,
United Artists Corporation,
7th Floor Film Bldg.,
CITY.

Dear Mr. Henry:--

I want to take this opportunity of expressing my satisfaction at the phenomenal business being done this week by Mary Pickford in "THROUGH THE BACK DOOR".

I personally recommended the picture to the public over my own signature, something that I very rarely do. I told my patrons that I consider it Mary Pickford's best picture, and they believed me and came to see it. Then they went out and sent their friends. I haven't heard a single criticism among them. I believe that when I said it was her best, I was expressing the opinion of my patrons, for I have heard many of them say the same thing.

This week we have had the hottest weather of the year, but I am glad to say that our business, in spite of the intense heat, has far exceeded my expectations, and I am sure had the weather conditions been normal, we would have broken our house record.

Very sincerely yours,

Sam Harding

MARY PICKFORD'S

new picture

"THROUGH THE BACK DOOR"

Direction by Jack Pickford and Alfred E. Green
Scenario by Marion Fairfax • Photography by Charles Rosher

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MELODRAMA, ITS LIGHTS
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AN IDEAL OPPORTUNITY
FOR LIVE WIRE EXPLOITA-
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STIMULATE YOUR BUSINESS
WITH THIS SENSATIONAL
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PRESENTS HIS DRAMA OF TODAY—

"MOTHER O' MINE"



With a notable cast featuring—
Cloyd Hughes, Betty Blythe,
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Adapted by C. Gardner
Sullivan from "The Octopus"
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Directed by Fred Niblo.

Supervised by Thos. H. Ince.

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The FOOLISH MATRONS

From the Novel by Donn Byrne — With an An All-Star Cast
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"THE SPICE OF THE PROGRAM"



Group C Scenics cover Alaska, Canada, Northwest U. S.

THE WANDERLUST

We had always wondered what the Wanderlust was, and where you caught it, so we started off to find out for ourselves. We traveled East and West and North and South, but couldn't locate it anywhere, so we went home. And then we discovered we had had it all the time.

HIDES AND GO SEEK

Our trapping trip started from Fort Chipewyan, in Northern Canada. The writing of tiny footprints in the snow looked like hentracks to us, but Baptiste knew how to read it. He showed us how they work the skin game in the wilderness.

VOICES OF THE SEA

Standing on the shore and listening to the huge waves crashing on the rocks, do you ever realize that the mighty sound is merely a medley of many tiny whispers? All these voices, joined together in one great chorus, form the Call. Its answer is known only to those "who go down to the sea in ships."

A TALE OF THE FUR NORTH

Seated around the campfire, we said, "Captain, tell us a story." So Ingmiluk, the Eskimo, told us how he was betrothed while still a baby on his mother's back. How he married the girl of his mother's choice, and how they lived happily ever since. An unusual picture enacted in the original locations by the characters themselves, and presented in a striking manner.

CROWNING KING BLIZZARD

"Where are the snows of yesteryear?" sang the poet. When we reached Quebec in the dead of winter, we were sure we had found a good part of them, if not all. Next time a blizzard is mentioned, we'll remember that land where the slogan is, "The more, the merrier."

These Scenics in Groups are the biggest buy ever offered exhibitors

Everything but the Feature



Show 'em "America First" with Educational's Group C

ONE PEAK WAS PLENTY

We started all right, but soon discovered why Mt. Assiniboine is called the American Matterhorn. And coming down was as hard as getting up. Back in camp, instead of planning another climb, we said in chorus, "One peek is plenty."

SOMETHING TO WORRY ABOUT

The janitor at Yellowstone Park is a prize. His heart is always in his work. Even in zero weather when the snow lays thick, he whistles cheerfully down below at his task of heating all outdoors with his hot springs and geysers. It's a grand little valley with safety valves and percolators indulging in an orgy of blowouts.

FALLING WATERS

Water is the most fascinating element we know, so we ran away with him one day from his home in the mountains. Hammering and banging our way over ledges and falls with other runaway streams, we finally reached the sea, where we poured and roared with him up and down the coast till nightfall.

THE GREAT MIRROR

Every pool holds a neater, cleaner world than the one you live in. At sunrise, before the wings of morning stir, Nature holds a gigantic mirror before your eyes. Dizzy mountain peaks stand on their heads and broad rivers are flecked with clouds till a curtain of fog shuts off the phantom pictures for the day.

THE VALLEY OF TEN THOUSAND SMOKES

In June, 1911, a pleasant Alaskan valley suddenly burst forth in one of the most remarkable volcanic eruptions known to man, forming a vast area of steaming fissures. Year in and year out they pour forth their never-ending columns—a mighty valley of gigantic fumeroles. The world's greatest natural marvel.

Follow Groups A and B with this Ten-Strike Group

Everything but the Feature





Carl Laemmle presen.

**HARRY
CAREY**

in

**"DESPERATE
TRAILS"**

Directed by JACK FORD
From the Red Book story
'Christmas Eve at Pilot Butte'
by Courtney Ryley Cooper

**CARMEL
MYERS**

in the big heart picture of
a Woman of Fire and a
Man of Steel — of Life,
Love and Mad Jealousy
in the splendid idle Forties
of the Golden West ~

"The KISS"

A Gorgeous Romance of Old California
Directed by JACK CONWAY from a story
by Johnston McCulley



UNIVERSAL SPECIAL ATTRACTIONS

"SWAT THAT FLY"—SHOW IT!

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POPULAR
CLASSICS



KINETO
COMPANY
of
AMERICA
INC.

URBAN POPULAR CLASSICS

"Swat That Fly" is a classic in health promotion. It gives in one reel a graphic visualization of what all your patrons have been reading about the fly menace for years.

The Moving Picture World outlined its value last week when in an editorial it said:

This picture, Mr. Exhibitor, gives you a chance to perform a service to your community by visualizing a great danger and showing how it can be met.

By showing "Swat That Fly" you do more than show an entertaining picture; you do a service to the public, a service to your industry and you draw new patrons to your theatre. It is one of the

Features in Themselves

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INCORPORATED

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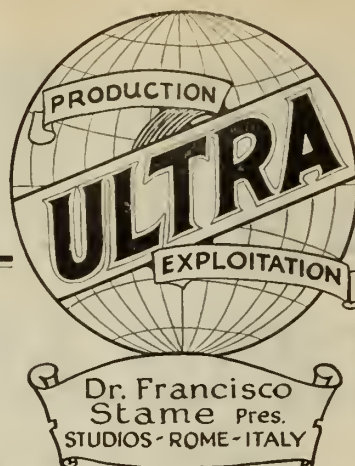
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PRESIDENT

New York City

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POPULAR
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COMPANY
of
AMERICA
INC.



AMERICAN PRODUCERS

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SOCIETA ANONIMA ULTRA
SALUTES YOU

and invites those of you who desire to make some of your productions in Italy, to come over and benefit by the massive, fully equipped and thoroughly modern studios of the NOVA and BERNINI companies, which are conveniently situated just outside the walls of Ancient Rome.

"DON CARLOS"
AND
"THE SUNSET of the DORIAS"

have been made in these studios. "BEN HUR" is here in the making: the William Fox Company has contracted for a sufficient period of time to produce "NERO," and it is here where the American directors and artisans will work with the best we have to offer in the spirit of reciprocity.

N. Y. Representative

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10 POINT PRINTS



FOR more than ten years American Film Company laboratories have been celebrated for the quality of their work. Unnumbered critics have praised the remarkable clarity and brilliance of American Prints. The reputation gained by American Film Company's own productions resulted in others seeking the same service from these laboratories. Today hundreds of customers enjoy that service—demand that all their prints be made under the supervision of American technicians.

"You're absolutely safe in delivering your negative to American"

A film executive of note uttered the above phrase in referring to his reasons for sending his negatives to American—his insistence upon "Ten Point Prints." The owner of a valuable negative naturally entrusts it to others with some hesitation. It represents a tremendous investment—all of which might be lost through a few seconds of carelessness. In referring to American as "safe," the executive meant that here was a company with years of reputation and experience behind it. Its plant is equipped throughout with the most modern apparatus known to science. Its technicians are men who have spent years in perfecting their skill. The company is financially responsible—assures the negative owner against "duping" of his product—or the sale of unauthorized prints. All these are but a few of the reasons why American laboratories are preferred to others. Still further reasons will be found among the ten points enumerated below.

Experience

American laboratories are accustomed to serving customers in the amusement, commercial, educational and professional fields, as well as amateurs, topical weekly and free-lance cameramen. Many exhibitors look to American for all their announcement titles, presentation features, oddities in trick photography, etc. You can rely on your negative receiving the personal attention of our technical experts—be certain prints are delivered when you want them.

The Why of the 10 Points

1. *Quality.* Prints known for brilliancy and clearness. Expert staff, trained by years of experience, assures highest quality prints obtainable.
2. *Reputation.* Gained in 10 years of experience.
3. *Responsibility.* A concern of strong financial standing.
4. *Location.* In the proper geographical location, assuring quick delivery anywhere.
5. *Equipment.* All of the most modern obtainable.
6. *Cleanliness.* Within two blocks of Lake Michigan. Away from dirt and dust.
7. *Safety.* Plant approved by both city of Chicago and Board of Fire Underwriters.
8. *Promptness.* Accustomed to serve exacting requirements.
9. *Guarantees.* Write for our unique guarantee of quality work.
10. *Prices.* Reasonable and competitive.

Correspondence Invited

We urge you rigidly to investigate our reputation for quality work—our financial responsibility—our standing. Upon request we will gladly supply you with names of customers of ours in your field. Our editorial staff is also at your service in assisting you in working out problems which may confront you. Our staff is trained to follow "dope sheets" and technical instructions—a point worth emphasizing to directors and producers. Decide now to give American laboratories a trial on your next negative. After that you will insist on "10 Point Prints."

American Film Company, Inc.

6227 Broadway, Chicago, Illinois

Samuel H. Hutchinson, President

CAPACITY ONE MILLION FEET WEEKLY

R. G. Allen, Superba Theatre, Raleigh, N. C.

"First National pictures are very, very strong drawers, and the franchise is my mainstay."—THAT'S ANOTHER REASON WHY



There'll be a Franchise everywhere

Wow! What a Circus for Kids and Grown-ups!

Here you are with the World's Funniest Kid, the World's Funniest Writer and the World's Funniest Story. The youngsters will go wild over it, the oldsters will laugh their heads off and every woman will want to spank and cuddle that naughty, lovable boy

JACKIE COOGAN

"THE KID" in

"Peck's Bad Boy"

(1921 Model)

Presented by Irving Lesser
By arrangement with Warner Bros.

Subtitles by

Irvin S. Cobb

Written and Directed by Sam Wood
A First National Attraction



E. Metzger, Strand Theatre, Creston, Ia.—"With a First National franchise I have made a success of my theatre where others failed."—

THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

"Tops All Records in Gay Comedy-Drama!"

Moving Picture World



Presented by Joseph M. Schenck; adapted from Douglas Murray's play, "The Man from Toronto;" a CHET WITHEY production; photographed by Oliver T. Marsh; tech. director, Willard M. Reinck; Foreign Representative, David P. Howells, Inc., 729 Seventh Ave., New York City.



A First National Attraction

HER BIGGEST SUCCESS

"Constance Talmadge tops all previous records in gay comedy-drama. As a type of light, clean, popular entertainment, 'Lessons in Love' is one of the most decided successes of the season. Flippant, mischievous, joyous, the spirit of Miss Talmadge takes complete possession of the picture. An excellent cast, a story charming and amusing."—*Moving Picture World*.

A SURPRISE FOR YOU

"For good, clean comedy there is nothing missing in this. It runs the gamut of farcical situations leaving nothing to be desired. There is a surprise in store for all fans which they will welcome joyously. Riotous situations, speedy action. Miss Talmadge has a colorful and entertaining comedy with enough laughs to satisfy anyone. Book it and keep account of the laughs if you can."—*Exhibitor's Herald*.

FULL OF PEP

Constance is her own animated, good looking self—full of pep. First class settings, lavish and most tasteful, photography extra good."—*Motion Picture News*.

GOOD FOR HOT DAYS

"Suitable for hot weather. Will likely please the majority."—*Wid's*.

VIM AND SPARKLE

"An excellent and entertaining comedy. The situations are extremely amusing and the action moves briskly. Miss Talmadge shows her usual vim and injects plenty of sparkle into her role. She gives a most enjoyable performance, is delightfully natural and proves her original talent. It should prove a likely box-office asset."—*Exhibitor's Trade Review*.

Speaking of

CONSTANCE TALMADGE

in

"Lessons in Love"

MOVING PICTURE World



Keep the Market Open

AN open market is the solution to all the constructive problems of the motion picture business. There is, at the present time, no monopoly in our business, either in theatres or in productions, and, in our opinion, no monopoly could survive. Any attempt at monopoly would be a mistake, not merely to the business in general, but for those who sought to control it.

A complete control of the shoe business, or of the soap business is conceivable, but where the elements of art and the creative mind are so essential, monopoly or domination would stifle progress and in the end, the vast investments would deteriorate in value and finally disappear.

There is, at the present time, a considerable amount of furious oratory on the subject of domination, monopoly and control, which should be replaced by exact facts, with the names, places, figures and dates if we are to arrive anywhere. The mere words, "Wall Street," while soundful and heavily impressive, are not sufficient. There are a great many persons in Wall Street who are fighting each other; there are concerns with great capital which are most bitter rivals, and if we are to hear of Wall Street, we must know what part of Wall Street is seeking to dominate us.

The position of this publication remains precisely as it was in 1907, and from which position we never have changed. We believe in the open market; we believe in the absolute freedom of the exhibitor; we believe in full protection for the rights of the exhibitor, in order that he may be permitted to solve his problems in his own way and to be kept continuously in a position where he is a free agent, unbossed and uncontrolled. We believe, on the other hand, that there are conditions in the industry which need adjustment. As we have pointed out before, there is error on both sides and nothing will solve the problem, or we should say the problems, of our business, except constructive conferences and straight business agreements.

In the field of rivalry among producers and distributors, the fittest will undoubtedly survive, and by the fittest we mean those who are able to continually present good pictures which will sustain public interest in the motion picture theatres and yield the greatest revenue at the box office.

We hold no brief for any producer, any individual, any distributor or for any exhibitor, but we are concerned about the welfare of all elements of the business and are anxious that politics and the hue and cry should not become a method in our industry of settling problems. It is proper that keen business rivalry should exist. This is healthful, but the weapons should not be oratory or politics. Any publication or corporation or any individual that seeks to tear down, rather than to build, that pursues the destructive instead of the constructive course, that becomes sensational rather than business-like, we hold to be a real enemy of our business.

What is most needed is real organization in all branches of our business. Let the exhibitors build up their present organization to a point where all exhibitors, big and little, are numbered in its ranks and figure in its councils. Let the producer and distributor on all things, save matters of legitimate competition, similarly get together.

There is, for instance, a great chance at Minneapolis for the adoption of a constructive policy that will make the exhibitors' organization the strongest in the history of the business. We indulge the hope that every advantage will be taken of this opportunity, as it means so much for the welfare of the entire business of making, marketing and exhibiting moving pictures.

We believe that all producers and all distributors will, as they certainly should, welcome a constructive policy that really has as its base the solution of problems, and that the market must be kept open now and forever.

Arthur James

Concerning the World and the Exhibitor

WE have been called many things in our life, both in praise and in criticism, for our course has been marked by honest differences frankly expressed.

In a history of unbroken and efficient support of the exhibitors of moving pictures, with year in and year out attention to their problems, and a genuine and demonstrated regard for their well being and progress, we have had occasions to differ with men and methods and when we differed we said so without apology. In every instance our expression has been in behalf of what we saw as right and our honesty never has, until now, been questioned.

It remained for the little frantic publication, the Exhibitors Trade Review, parading as the only friend of the exhibitor, to describe Moving Picture World as allied with Wall Street, the friend of monopoly and the enemy of the independent producers and exhibitors, to say nothing of free men all over the lot.

We have noted the desperation of the thinnest publication of the industry and have observed its loss of prestige and business because of its dishevelled railings of everything that might help to create a printed sensation, and our feeling has been akin to the impressions created by watching a young jackal begging for food that it might grow strong enough to be a real adult jackal and play its lone course of destruction without hindrance.

While we sympathize with the hungry and often give perhaps misguidedly, to the beggar, we never have found that with little jackals it was wise to provide nourishment. Stifling our naturally sympathetic nature we must, therefore, call the attention of such of the industry as may be interested to the facts as follows:

Exhibitors Trade Review, for wholly selfish reasons, has adopted a course of destruction as against construction, of riot as against fair discussion, of false statements and blatant lying, to hood-wink and deceive the exhibitors of the country into the belief that this publication has changed its fixed policies, departed from its principles, foresworn its good faith and sold its birthright for a mess of Wall Street pottage.

We venture, without hesitation, to call the attention of every exhibitor in the United States to the fact that Moving Picture World is now and always has been the honest friend, more than often the only friend that exhibitors have had.

We never have been dominated or influenced by an individual or corporation in giving praise or blame, and we shall continue in our course of open minded and frank expression without fear and without favor on subjects that affect the screen.

Our successful battle with the Motion Picture Patents Company was the absolute salvation of the independents and the industry knows it even if the little jackal doesn't.

Our editorial independence is born of a keen sense of our responsibility to our industry. We have criticized when we felt that criticism was due and it has been a matter of entire indifference to us whether it was a corporation or an individual.

We have expressed our opinion frankly and will continue to express our opinion frankly, without influence, suggestions or prompting from any source save our own conscience.

This goes for the great distributors, the great exhibitors and for all other elements of this industry, including the poor little jackal which earns our thanks only for this opportunity to reaffirm our stand for honesty, independence and service.

Walker Admits Charges of Zukor Control in First National Were Based on Hearsay

IN a letter to J. D. Williams, manager of Associated First National Pictures, Inc., Senator James J. Walker, national counsel for the Motion Picture Theatre Owners of America, has acknowledged that his statement that Adolph Zukor controlled "five out of eight of First National's board of directors" had no foundation except in hearsay, a fact which was not made clear in the printed accounts of the incident.

Senator Walker made the allegation at the luncheon given at the Hotel Astor on June 1, upon his return from a tour of the country in the interests of the Motion Picture Theatre Owners of America. It was published without being qualified as hearsay and immediately brought forth a complete and explicit denial from Associated First National Pictures, in print, as well as by direct letter to Senator Walker.

Associated First National, in its correspondence with the M. P. T. O. A. counsel, requested either specific proof of his charges and their foundation or an acknowledgment that such proof was an impossibility, and a retraction of the statement. Senator Walker's letter amounts to such an acknowledgment, when he admits that hearsay constituted the sole basis for the assertion of Zukor control in Associated First National's directorate. The letter is as follows:

Text of Walker's Letter

"I have two letters from you, both dated June 3, which I have not answered heretofore only because of the multiplicity of official and professional obligations I found awaiting my return from the West. While it was my early impression that one of your letters was dictated more for the purpose of publication and to become a self-serving declaration, I am inclined to dismiss that thought because up to the moment I have not heard of its publication.

"During my visit to California last month, a man of recognized integrity, with experience and standing in the motion picture industry, made the statement to me that five directors of Associated First National Pictures, Inc., were to some extent controlled by Adolph Zukor, and further, that evidence of this would be forthcoming in the near future. In passing this statement on, among other things, to the Motion Picture Theatre Owners at the Hotel Astor on June 1, I did so with the explicit declaration that it was entirely hearsay so far as I knew (and so it was understood by all those present), but, however, of sufficient importance to the protection and welfare of the independent theatre owners to warrant investigation.

"With that always in mind, I knew that if upon investigation this statement proved to be unfounded, it would re-

dound to the credit of First National, establish their independence and silence all further rumors to that effect, as well as relieve whatever doubt might exist in the independent exhibitor's mind. If, on the contrary, facts should be produced substantiating the rumor, no injustice whatever would have been done the men concerned.

"Notwithstanding how supersensitive we may be, I believe that an investigation would be more beneficial than a retraction without investigation.

"Not to Rest Idly"

"I note in your other letter of the same date, what appeals to me as an absolute justification of my apprehension in the premises, because you say 'in reference to the carefully contemplated monopoly I am thoroughly in accord with your personal and official opinion, that no steps are too drastic and no extremes too great to stop its progress and throttle it for all time.' Evidently, you have sources of information which convince you of a carefully contemplated monopoly in the motion picture industry and nothing can be 'too extreme to combat it.'

"The fact that the motion picture beach

is strewn with exhibitor wrecks—due to certain piratical practices in the industry plus the tendency of the average exhibitor to ignore danger signals until too late—moves me to take time by the forelock even as against my preference to be conservative.

"Again in the same letter (in the one in which you do not demand a retraction) you say 'the industry at large is entitled to independence as the only means for its endurance if nothing more, and none of us who regard its future as something greater than its past can afford to rest idly in the present while the menace of monopoly exists.'

"Well said—it may be a means of gratification to you to know that we are determined not to rest idly, but I am also inclined to believe from your statement that there are some details in the effort for trustification with which we are not familiar and which, I respectfully submit, it is not only your duty but it may be to your interest to uncover.

"Nowhere in my speech to which you refer, nor at any other time, have I ever stated that First National has several theatres in the City of Denver."

Bryant Washburn and Spyros Skouras Escape Death in Automobile Accident

BRYANT WASHBURN had a narrow escape from death early on June 4 when an automobile in which he was riding turned turtle while going at a high rate of speed on the Price Road, St. Louis County.

David Silverman, director of the orchestra at the West End Lyric, driver of the car, was seriously injured when he was caught beneath the fender and the front left wheel. He suffered several fractured ribs, concussion of the brain, lacerations about the head and arms and numerous bruises.

Washburn escaped with minor bruises, as did Spyros Skouras, part owner of the New Grand Central, West End Lyric, New Capitol and of the St. Louis office of Associated First National Pictures, and Gene Redemich, orchestra leader of the New Grand Central, who were in the car with Silverman.

The party had been at the country home of W. Arthur Stickney, who had given a dinner in honor of Washburn. It was shortly before 1 a. m. and Silverman sought to save time by taking a short cut. He got onto a section of the Price Road with which he was not familiar. The road had recently been oiled.

The car was travelling at a good rate of speed. Suddenly they came upon a sharp turn in the road. Silverman applied the brakes, but the car skidded and

finally turned turtle, resting upon its left side eventually. Silverman was caught beneath the fender and front left wheel. The others were tossed about inside the car.

A second car, in which were Mrs. Washburn, Mrs. Skouras, Charles Skouras and Bob Smith, manager of the New Grand Central, came up immediately after the accident. Silverman was extricated from the wreckage and rushed to St. Luke's Hospital for emergency. Later he was taken home. His condition is not regarded as serious.

New Company Formed

Advices to the Department of Commerce report the establishment in Dairen, China, of a new firm, the Oriental Film Company, which is to engage in the direct import, loan and sale of select films from the West and Japan, the taking of moving pictures on application, the management of exhibitions in cinema halls and the sale of cinematograph appliances. The company will take cinema pictures, if application is made, of any indoor or outdoor performance or scenes at a cost of from 70 sen to 1 yen per foot. A series of special exhibitions in commemoration of the establishment of the new company will be given.

New Jersey Exhibitors Convention July 6; Elaborate Preparations Include a Ball

THE Garden Pier, in Atlantic City, will be the scene of the state convention of the Motion Picture Owners of New Jersey, on July 6 and 7. This two-day affair will be attended by exhibitors from all over the state, and is expected to be the means of consolidating the theatre owners of New Jersey into an organization second to none in exhibitor strength in the United States.

The Motion Picture Theatre Owners of New Jersey has in the past year proven itself a live organization. The legislative year just ended resulted in uniform and uninterrupted success as a sure result of the wonderful co-operation of the New Jersey exhibitors. The state leaders were certain during every minute of the bitter fight against censorship at Trenton that every county was behind them exerting pressure on its assemblymen and senator. And so the legislators and state officials were convinced that the Motion Picture Theatre Owners of New Jersey are a bunch of live-wires, and they were glad to co-operate with a body whose purpose is to treat their business as a medium for public service.

The state convention will more than ever before unite the exhibitors from each of the twenty-one counties in New Jersey. Out side of the regular business to be conducted, this convention will have enough added social features to make the two-day gathering an event long-to-be-remembered by those attending.

On Wednesday evening, July 6, there will be a theatre party at the Apollo Theatre, at the shore, to be followed by the convention banquet at the Palais Royal. Besides the exhibitors present at these events, some of the leading men in the industry, nationally known as producers and leading lights in the national organization, will be on hand and will make addresses at the banquet.

On Thursday evening, on the Garden Pier, with both of its big ballrooms prepared for the "Big Frolic," a most elaborate "Movie Ball" will be held. Some of the greatest screen stars now in the East will be present, through the courtesy of well-wishing producer friends of the organization.

The chairmen of the convention committees that are working to make this convention a big success are: Charles C. Hildinger, Trenton, entertainment committee; John T. Collins, Rutherford, pier committee; Henry P. Nelson, Elizabeth, banquet committee; Joseph Stern, Newark, theatre committee; Frank Smith, Newark, publicity committee.

The executive committee of the convention includes the following: John T. Collins, president of the M. P. T. O. of N. J., chairman; David J. Hennessey, Newark; William C. Hunt, Wildwood; Henry P. Nelson, Elizabeth; Sidney E. Samuelson, Newton; Joseph Stern, New-

ark; Charles C. Hildinger, Trenton; Milton Hirshfeld, Trenton; Walter Reade, Asbury Park; Morris Handel, Camden; A. J. Rovner, Camden; Max Spiegel, Newark; Frank Smith, Newark; George Lederer, Jr., Passaic; George Gold, Paterson; P. Mortimer Lewis, Atlantic City; Eddie O'Keefe, Atlantic City.

All requests for reservations in Atlantic City, theatre party tickets, banquet tickets and ball tickets should be addressed to David R. Hochreich, secretary to M. P. T. O. of N. J. Convention, Hotel Martinique, Atlantic City, N. J.

Start New Round-up of Violators of Tax Laws

A thorough round-up of all violators of the tax laws, instituted by David H. Blair, the new commissioner of internal revenue, will be started with theatre ticket brokers and theatre proprietors who fail to comply strictly with the regulations of the department.

Ever since the 1917 revenue law placed a tax upon admissions, the Bureau of Internal Revenue has had trouble in securing full returns. Strenuous efforts were made over a period of three years

Loew Invades Canada

Marcus Loew is invading the Canadian West, judging by developments at Winnipeg, Manitoba, during the past week or two. A prominent visitor in the Manitoba Capital has been Thomas W. Lamb, the well known New York theatre architect, to make preliminary arrangements for the erection of an immense Loew house in Winnipeg.

It is promised that work will be started this year on a theatre which will seat 3,400, making it one of the largest theatres in the whole of Canada, being exceeded only by the Toronto Pantages and Loew's Up-Town Theatre, Toronto.

Further interest has been aroused by the announcement that a whole circuit of Loew houses is projected for Western Canada. It is intimated that six cities have been selected for the chain, the centres being Winnipeg, Regina, Saskatoon, Edmonton, Calgary and Vancouver. This is the apparent stamping ground of Alex Pantages, but the latter opened a house in Toronto some time ago in direct opposition to two Loew theatres and now Loew is laying out a circuit in the Canadian West.

to clear the situation up, and it was finally believed that all, or practically all, of the theatres were complying with the law, making proper returns on proper forms and turning in the full amount of the tax.

Theatre ticket brokers, however, have been successful in attempts to evade the law, and officials of the bureau, after a protracted investigation, have concluded to take such steps as may be found necessary to put a stop, once and for all time, to violations of the law by brokers.

Press Club Head Urges Increased Co-operation

Percy Howard, president of the New York Press Club and editor-in-chief of the American Press Association, was the speaker at the A. M. P. A. dinner at the Cafe Boulevard on June 9. Mr. Howard delivered a plea for greater co-operation between newspaper publishers and picture producers, admitting that the publishers were equally at fault in the failure to establish relations mutually advantageous. He paid a tribute to the potency of motion pictures, especially in country communities, saying:

"The motion picture has been responsible for saving many a farm wife from insanity due to her lonely conditions."

The A. M. P. A. adopted a resolution of thanks to Samuel Rothafel and H. Dowd of the Capitol Theatre, for their work in arranging the special presentation of the A. M. P. A. at the Harris Theatre, June 5. Tentative plans were initiated for a big function for the A. M. P. A. in connection with the inauguration of new officers in the fall, which will mark the fifth anniversary of the association's existence.

Jean Havez Has Been Added to Lloyd Staff

Jean Havez, who writes songs, musical comedies, stories and picture scenarios with equal facility, has been added to the writing staff of Harold Lloyd, and will have headquarters at the Hal E. Roach studios, where Sam Taylor and Harley M. Walker, in similar lines of activity, have concentrated their efforts for some time.

Christie Speaks About His Bathing Girls

Al Christie was working on a new comedy for Educational release when a studio visitor asked to see the "Christie Bathing Girls." Christie heard the request. He walked off the set and proceeded to read a curtain lecture to the visitor.

"We haven't any 'bathing girls.' We never did have any. We never will have," said Christie. "You can't make good light comedies and fill them up with bathing girls. You can't tell a story and stick to it if the scenario is cluttered up with bathing girls. There's no room in modern light comedies for bathing girls. If a plot included a summer scene at a beach, we might stretch a point and let the director put them in for a background. But it makes me sick every time someone mentions 'bathing girl' as a synonym for two-reel comedy."

All Independent Exhibitors Welcome at Minneapolis; Reduced Rates for Tickets

EVERY indication points to the fact that the national convention of the Motion Picture Theatre Owners of America, to be held at Minneapolis, June 27, 28 and 29, will be the largest attended in the history of the motion picture industry.

The responses to the call to attend the convention are swamping the headquarters of the organization, and exhibitors are now making plans to come from every part of the country to attend the gathering.

This convention marks the first milestone in the life of the Picture Theatre Owners of America, and constructive plans will be promulgated to insure the steady growth and development of the organization. The sessions will be held at the West Hotel, commencing Monday morning, June 27, and continuing until late Wednesday night. Every independent theatre owner is welcome to attend the sessions, and will be entitled to a voice from the floor of the convention.

Problems to Be Studied

Usual routine reports from officers and special committees will be heard, and questions that now trouble the exhibitor will be answered. Important matters regarding producer-exhibitor matters will be discussed and a solution found. Vital action on the music royalty and 5 per cent. film rental tax will be taken, and a report on the activities of the executive committee in Washington regarding parcel post delivery of films will be received.

The most important matter that will receive the attention of the delegates will be the protection of the independent theatre owners from the attacks and attempts of the interests to seize theatres. While these attempts are not as open as they have been in the past, the exhibitors are aware that these interests still retain the desire to control more and more theatres, although their plans are at present cloaked in greater secrecy.

Business to Come First

The theatre owners who will attend the convention have declared their intention of making it a purely business session. Entertainment has been cut to almost nothing, and work will be the keynote of the convention. Wives and families of the exhibitors who will come to the Minnesota city, however, will find a royal entertainment awaiting them. The Minnesota exhibitors have planned rides, theatre parties and entertainment features of all kinds for the three days that the visitors will be in the Twin City.

One of the big events of the meeting will be the banquet, at which addresses will be made by government officials, senators, congressmen and governors of several states. Constructive planning, elimination of burdens from exhibitors

and the continued growth and development of the M. P. T. O. A. will be the main themes of the gathering.

The great keynote of the assembly will be proof of the fact that organization is the insurance and protection of the business of the exhibitor, business in his case being his investment.

Securing Half Fare

A reduction of one and one-half fare for the round trip on the "Certificate Plan" will apply for members (also dependent members of their families) attending the meeting. The following directions are submitted:

Tickets at the normal one-way tariff fare for the going journey may be bought on any of the following dates, but not on any other date, June 23 to 29, inclusive.

Be sure when purchasing your going ticket to ask the ticket agent for a certificate. Do not make the mistake of asking for a receipt. If, however, it is impossible to get a certificate from the local ticket agent, a receipt will be satisfactory and should be secured when the ticket is purchased. See that the ticket reads to the point where the convention is to be held and no other. See that your certificate is stamped with the same date as your ticket. Sign your name to the certificate or receipt in ink. Show this to the ticket agent.

Call at the railroad station for ticket and certificate at least thirty minutes before departure of train.

Must Be Indorsed

Certificates are not kept at all stations. Ask your home station whether you can procure certificates and through tickets to the place of meeting. If not, buy a local ticket to nearest point where a certificate and through ticket to place of meeting can be bought.

Immediately on your arrival at the meeting, present your certificate to the indorsing officer, Sidney Samuelson, as the reduced fare for the return journey will not apply unless you are properly identified as provided for by the certificate.

No refund of fare will be made on account of failure to either obtain a proper certificate, or on account of failure to have the certificate validated.

It must be understood that the reduction for the return journey is not guaranteed, but is contingent on an attendance of not less than 350 members of the organization and dependent members of their families at the meeting holding regularly issued certificates from ticket agents at starting points, showing payment of normal one-way tariff fare of not less than 67 cents on the going trip.

Return by Same Route

If the necessary minimum of 350 regularly issued certificates are presented to the joint agent, and your certificate is validated, you will be entitled to a return ticket via the same route as the going journey at one-half of the normal one-way tariff fare from place of meeting to point at which your certificate was issued up to and including July 2, 1921.

Return tickets issued at the reduced fare will not be good on any limited train on which such reduced fare transportation is not honored.

Don't fail to secure certificates from your railroad ticket agent at home when purchasing your tickets for Minneapolis in order to secure reduction of fare on your return ticket. Be sure your certificate is countersigned at the West Hotel, Minneapolis, by the joint representatives of railroad companies and Motion Picture Theatre Owners of America.

DON'T MISS IT!

Next Week's Issue of

Moving Picture World

will be of especial interest to exhibitors who believe that music plays an important part in their theatre's welfare and success.

DON'T MISS IT!

Here Is the Latest Convention News in Special Telegraphic Dispatch to World

Minneapolis, June 15.

(By wire to MOVING PICTURE WORLD)
NO definite program has been worked out for the M. P. T. O. A. convention. President W. A. Steffes of the United Theatrical Protective League announced that Governor McKelvie of Nebraska, Governor J. A. O. Preus of Minnesota, Senator W. S. Kenyon of Iowa, Senator F. B. Kellogg of Minnesota and Governor Blaine of Wisconsin have tentatively accepted invitations to address the convention.

To Address Convention

The following are picture men already scheduled for addresses: Marcus Loew, New York; Charles Miller, Detroit; C. E. Whitaker, Baltimore; H. H. Lustig, Cleveland; William Hamm, St. Paul. Part of the program will be turned over to regional and part to national trade journals. Tom Hamlin and the national president are now working out the programs. The banquet will be held the second night of the convention in the Moorish room of the West Hotel. This hotel is the headquarters and meetings are scheduled for the Moorish room. If the crowd is too large it will adjourn to the armory, where 5,000 can be accommodated.

Opens at 10 A. M. Monday

The convention will open at 10 A. M. Monday with registration and the passing on of credentials. Every delegate will receive a pass from the United Theatrical Protectives upon registration, entitling him to admission to any theatre in the city during the week. Registration will be followed by Sydney Cohen's address. More than 2,000 delegates are expected. Auto tours have been arranged for the evenings if business is cleaned up. Steffes says business will be the watchword of the convention.

The executive committee of the theatre owners' organization will meet Sunday,

June 26, to work out the program and features. Business topics to be taken up will include: Producers meddling in distributors' business, amendment to copyright law regarding music tax, value of repeal of 5 per cent. film tax, uniform contracts and advance deposits. President Benjamin Friedman of the Minneapolis Film Board of trade is working with the committee to entertain in the Federated Film Exchanges.

200 From Chicago

W. D. Burford of Peoria wired Steffes that Illinois exhibitors are coming from Chicago 200 strong in a special train. Pennsylvania will have a delegation of 75. John Evans of Philadelphia wired that Wisconsin will have 200 under the leadership of Fred Seegert of Milwaukee. Minnesota exhibitors have reserved two floors of the Dykman Hotel. The West Coast will have 35, according to advices from Glenn Harper of Los Angeles and C. C. Griffin, San Francisco. Fare and a half will be granted, according to a letter from the Western Passengers Association.

Delegates are advised to get this certificate on buying the ticket at the other end of the line. Manitoba exhibitors will have a delegation under the direction of George W. Law of Winnipeg.

Steffes advises delegates to wire him at 324 Kahota Building, Minneapolis, or Cohen, for hotel reservations. Every independent motion picture exhibitor in the United States has been invited.

Entertainment Provided

The women will be entertained on Monday with an auto tour of Minneapolis over the boulevards and the new Memorial Drive to famous spots in city. On Tuesday a trip to Minnehaha Falls, made famous by Longfellow, will be made. It will also take in Ft. Snelling, East River road, one of the finest in the country, dinner at the St. Paul Athletic Club and a visit to Como and Phalen parks, St. Paul, and state fish hatcheries. On Wednesday there will be an auto trip to Lake Minnetonka, one of the great summer resorts of the Northwest, with a two hour boat trip over the lake, ending with a fish dinner served Minnesota style. The delegates will have an auto trip if business is finished in time.

Governor Miller Still Delays Naming Personnel of Censorship Commission

A MONTH has now elapsed without the least intimation coming from the lips of Governor Nathan L. Miller as to those who will be named to the Motion Picture Censorship Commission. Governor Miller signed the bill on May 15, which will make motion picture censorship mandatory in New York State on and after August 1. It was generally expected that the personnel of the commission would be known long before now. It is known, however, that Governor Miller is devoting a great deal of thought to the make-up of the commission.

In all probability the commission will

be announced next week. There is a conference in Albany on Friday, between the governor and one or two Republican leaders, at which, it is understood, the question of who will be named on the board will be discussed. In all probability the personnel of the commission will be pretty generally known at the conclusion of this conference.

Plenty of Work

Whoever is named will not lack for work, particularly during the next few weeks to come, when a working organization must be effected sufficient in size and calibre to handle the large volume of important business which will be transacted. Quarters must be secured in both Albany and New York; machines installed and a thousand and one details arranged in order that things will work smoothly later on.

Imperial Theatre Firm Controls Ten Theatres

The Imperial Theatre Corporation of Philadelphia now controls ten theatres, with two new additional houses in Bewick and one in Chester. Rightsville and Schuylkill Haven. Plans have also been prepared for another theatre which will be named Kennith and seat 3,500. Ralph Marlow, a pioneer exhibitor, who is in charge of the bookings, reports favorable business. George L. Kress is the president and Fred S. Stover is vice-president.

MUSIC AND LABORATORY SPECIAL

Next Week's Issue of

Moving Picture World

will contain a special laboratory section and a special musical section in addition to convention news of the greatest interest. You will want to read all of it.

Conditions Not As Black As Painted; Many Exhibitors Still Making Money

WHEN I left New York recently for my trip across the country, I was prepared, from pessimistic reports that were being circulated, to meet most unfavorable conditions in various parts of the country. Conditions were painted a great deal blacker than they really are, and the motion picture industry is, on the whole, in a truly enviable condition.

It is quite true that I found a slight depression in business, owing to the first hot weather of the season, but with all that, the exhibitors were doing what in normal times would be considered a very satisfactory business.

I talked with many exhibitors in all parts of the country, and found that while they naturally complained somewhat about business, they were not losing money, but were merely making a smaller margin of profit than they had made during the abnormal times that have just passed. They surely should feel satisfied with that when they remember that in other lines of business people are actually suffering tremendous losses. The exhibitor should not lose sight of the fact that he has not been hit in the way those in the mercantile business have been hit, where tremendous losses on inventories had to be written off.

Real Showmen Make Money

I found also that the exhibitor who is not permitting the so-called wave of depression to strike him, and is playing the part of the real showman by exploiting and advertising his pictures more thoroughly than ever before, and going along creating the impression that business is good, is getting the real results. Presentation, exploitation, publicity, advertising, music and service in general are coming into their own and standing out at this time with greater prominence than in perhaps any other time in the history of the industry. The exhibitors who watch the angles of the business most carefully are building a larger and better satisfied clientele than ever before.

There cannot be a real foundation for pessimistic views in the motion picture industry when one sees the wonderful, gorgeous palaces that have recently been opened and that are being built in every big point in the country. There was not one big key point on my entire trip where there were not some new theatres going up, bigger and more gorgeous than had heretofore been attempted in those cities.

Talking Censorship

The censorship question seemed to be the all-important topic of conversation the exhibitors were discussing all over the country, and I have every reason to believe from the talks I had with them that they are taking this matter in their own hands—that is, they are presenting none

By CHARLES R. ROGERS
General Manager, Robertson-Cole

but the cleanest kind of pictures—pictures that are censor-proof and presentable for showing to all classes and ages.

Wants Comedy-Dramas

I found also that the demand is growing steadily and strongly toward high-class comedy-dramas, which has been naturally brought about by people seeking mirthful entertainment in order to forget business troubles and other worries. They are fighting shy of pictures depicting the sordid phases of life. As one exhibitor said, they have troubles enough of their own without seeing the misfortunes of others on the screen.

From my observation I have come to the conclusion that the independent producer has nothing to fear from the acquisition of theatres by producer-distributor organizations, if the independent producer will be careful to make the right kind of product.

Survival of the Fittest

This was made evident by the fact that during my trip, contracts were closed with a number of producer-distributor owned theatres for pictures that we have recently completed. I believe that the theatres controlled by these organizations are in the business primarily for one great purpose, and that is, to make money, and the independent producer will only succeed if he makes productions that will get the results at the box-office.

There is no combination, no matter how powerful, that could ever be formed that would not find room for a number of productions which will get for them the box-office results. To sum the whole thing up, it is merely the survival of the fittest in the independent field—and it depends upon the kind of productions they release.

As to Foreign Films

Opinions regarding foreign productions are widely divided. None of the exhibitors seems to regard the invasion of foreign films very seriously, as they have played so few of them. Talking about the success they have had with these pictures, I found that their opinions are divided about 50-50. As one big exhibitor in the Middle West expressed himself to me—using his verbiage—"I should be worried dreadfully, after completing this big theatre, to think that we would have to depend on foreign countries to present us with big pictures, when we have all the facilities in the world to make them in this country."

Analyzing my entire trip, I returned to New York a great deal more optimistic than when I went away, and have every reason to believe that if the producers

distributors and exhibitors of the country will keep in an optimistic mood and not let down their efforts in the way of presentation, advertising, exploitation, publicity and music, that we will chase away the bugaboo of summer depression in business.

19,000,000 Feet of Film Exported During April

Nearly 19,000,000 feet of film were exported during April, according to statistics that have been compiled by the Bureau of Foreign and Domestic Commerce. Manifests show total shipments of 6,627,863 feet of unexposed film, valued at \$187,674 and 12,064,925 feet of exposed film, with a value of \$565,904.

Our field for unexposed film continues to be rigidly limited to less than a dozen foreign countries, of which France was the largest purchaser in April, taking 5,556,718 feet, worth \$94,891. Shipments of 277,834 feet made to Belgium were valued at \$54,050, while 313,047 feet shipped to Canada were valued at only \$11,833, and 121,969 feet to Brazil were valued at \$3,279. Other exports of unexposed film included 1,500 feet to Denmark, with a value of \$25; 500 feet, valued at \$50, to Germany; 10,000 feet, worth \$736, to England; 29,968 feet, valued at \$929, to Chile, and 316,327 feet, with a value of \$21,881, to Japan.

The distribution of exposed films was much larger, according to the bureau's report, shipments being made to forty different countries, the most important customers during the month being Canada, with 1,381,093 feet, worth \$74,969; France, with 1,057,525 feet, valued at \$57,298; Australia, 1,482,207 feet, valued at \$65,701, and England, 1,636,789 feet, worth \$55,915.

Refer Sunday Bill to the Commissioners

The Senate Committee on the District of Columbia has referred to the Commissioners of the District of Columbia the Sunday closing bill recently introduced in the Senate by Senator Myers, of Montana, and in the House by Representative Zihlman, of Maryland, for recommendations.

Jack Connolly, Washington representative of the National Association of the Motion Picture Industry, has filed with Senator Ball, of Delaware, chairman of the Senate committee, an application for hearing on behalf of the motion picture interests in the event that it is decided by the committee that action should be taken looking to the further consideration of the measure.

Leading Italian Film Magnate Arrives to Study American Producing Methods

THE visit to the United States of Signor Giuseppe Barattolo, president of the Unione Cinematografica Italiana, generally known as the U. C. I., who arrived on the Aquitania, is fraught with much importance to the motion picture industry of America. Signor Barattolo is one of the giants of the Italian field. His company is one of the most powerful in Europe and is responsible for some of the greatest achievements in the cinema art.

The purpose of Signor Barattolo's visit is to look over the American field and study our methods and also possibly establish headquarters in New York for the foreign sales of his company in Central and South America, Canada, Mexico and the Far East. Prior to the war this distribution was all made from London and English points, but since then New York has become the center. Our neighbors across the pond declare they will regain the market, but the indications are that the American advantages are so superior that New York and the United States will keep developing greater along these lines every year.

Rescued the Industry

Signor Barattolo is one of the most interesting personages of the Italian commercial and professional world. It is due to his sagacity and energy that the film industry in Italy was restored from a state of chaos and unwise competition, carrying with it financial failure, to a staple and powerful factor in the world markets. It was his ingenuity and tact that merged twelve or thirteen of the best

producing companies of Italy into one unit. Among these are the Cines, which made "Quo Vadis"; the "Itala," which produced "Cabiria," and the Ambrosia, which sent the "Last Days of Pompeii" to America.

The Unione Cinematografica Italiana is a unique institution, inasmuch as it is not sustained or controlled by private capital, but is backed by the huge resources of the two leading banking houses of Italy, the Banca Commerciale and the Banca Italiana Di Sconto, both of which have connections all over the world and are represented in New York City with branches. Thus the U. C. I. is now on a strong footing and adding materially to the motion picture welfare of Europe. Among the greatest productions of the company are "Theodora," "Madame Sans Gene," "The Ship," by D'Annunzio, and "The Bridge of Sighs," adapted from the famous French novel, all of which are announced for presentation in America during the coming year.

Conditions, Generally, Are Improving Rapidly, Says Pathe's Exchange Head

ANALYSIS of present conditions in virtually all branches of industry should allay any feeling of panic that might be crawling on exhibitors with the approach of the warm months, according to a statement just issued by Elmer Pearson, Pathe Director of Exchanges.

"Particularly optimistic are the reports coming from the agricultural sections,"

Bankers Influenced Against Independents, Says Senator Walker

President Sydney Cohen presided over a special meeting and luncheon of the Motion Picture Theatre Owners of Eastern Pennsylvania at the headquarters of the Philadelphia organization on Friday, June 10. In an address Senator Walker urged the patronage of the independent producers in order to assure their credit with the Los Angeles bankers, who are reported to have been influenced against them. This precaution, it is said, will more firmly establish the confidence of the Los Angeles bankers when they see that the independent exhibitors mean business and are giving its financial support by buying independent pictures.

An executive conference was held after the meeting, M. J. O'Toole, of Scranton, being especially invited to be present. Mr. O'Toole believes that there is a great opportunity for the exhibitors in the vicinity of Scranton for organizing a local league which should devote its efforts chiefly for their mutual protection, although being a part of the main body.

says Mr. Pearson. "In spite of weather handicaps, there will be more wheat harvested than ever before.

"The lowering of the wages of railroad men, instead of having a detrimental effect on the business of motion picture exhibitors, should have just the opposite result. It might bring about, before many weeks, a lowering of freight rates.

"In the South, when the bottom fell out of the cotton market, naturally a big crimp was placed in the exchequer of the Southern people. This market is now plainly improving.

"In the central territory, particularly around Michigan and Indiana, with the automobile factories shut tight, the late Fall days and early Spring days were very gloomy indeed. With price readjustments in the automobile and tire field, the public entered the buying arena again, and now virtually all the auto factories are running. Consequently, exhibitors in this section have little to worry about.

"In New England mills and textile works are getting nearer to normal production than for six months past.

"My advice to exhibitors, now that Summer is approaching, is to avoid being panic-stricken. Don't let a reduction in box-office receipts cause you nerve-racking alarm. It is only a natural consequence of the season.

"We have been particularly fortunate in having late Summer. This is something for which the exhibitor may be thankful. Business will hold up this Summer. Give your public the best, and they will buy—at your box office. The Fall will be ushered in with a new era of prosperity for all."

Junior Financing of Film Production Is Undertaken By Los Angeles Company

A MOTION picture financing corporation, backed by private capital but closely associated with interests affiliated with the First National Bank and with the Los Angeles Trust and Savings Bank, is to be set up in Los Angeles for the purpose of developing the junior financing of motion picture production and to bridge the gap existing between the inception of the picture and the period when bank loans on the production can be made safely.

Thomas H. Ince, film producer, is one of the organizers and backers of the new corporation, and will, it is understood, become its first president. Closely associated will be representatives of the financial interests involved, as well as men prominently identified with one of the country's leading distributing firms.

All loans granted will be approved by an executive committee of three, representing the elements of production, distribution and finance. The underlying reason for the formation of this organization, it is stated, lies in the fact that

Southern California must have the necessary machinery for protecting the industry from foreign competition and from unfair methods in finance.

Plan of Operation

The new corporation will operate somewhat as follows: A company of standing and with a good motion picture story in hand, having a known cast, a good director and with proper plant facilities available, can lay its financial problems before the officers of the new corporation, and if the producer does not have sufficient funds to carry the picture to a point where a bank loan can be made, the new corporation, after a full examination, will bridge the gap and take a second lien upon the completed film, leaving the first mortgage to the bank.

This will relieve the producer from the necessity, which he often faces now, of being forced to assign anywhere from 30 to 65 per cent. of his production profits in order to obtain a comparatively small loan.

Tentative Contract Framed by M.P.T.O.A. to Be Acted Upon at National Convention

FOLLOWING is a copy of the tentative contract framed by the committee on business relations of the Motion Picture Theatre Owners of America and presented to every producer in the industry. This contract will also be submitted to the exhibitors in attendance at the national convention in Minneapolis, June 27, 28 and 29.

The committee on business relations is composed of E. T. Peter, Dallas, Tex.; H. H. Lustig, Cleveland, O.; W. D. Burford, Aurora, Ill.; John Evans, Philadelphia, Pa.; C. H. Burkey, Kansas City, Mo.; John Mannheimer, Brooklyn, N. Y.; M. Edelhertz, New York, and S. Morass, New York.

1. The distributor agrees to let and the exhibitor agrees to hire the films hereinafter specified for the dates hereinafter specified

Name of Subject	Date of Exhibition
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2. The exhibitor agrees to pay for each film as follows:

3. The exhibitor agrees to exhibit said motion pictures only on the date or dates hereinafter set forth.

4. The distributor agrees that it will furnish the exhibitor with a copy of each film for exhibition at the theatre of the exhibitor on each of the dates above set forth.

5. The exhibitor agrees that it will be responsible for the film. That if the film is lost, destroyed or damaged, the exhibitor will pay to the distributor therefor the sum of per lineal foot of film so destroyed or damaged in full settlement of all claims.

6. If the distributor fails to deliver any one of the films above listed according to the terms of the contract, then and in that event, the exhibitor at his option may declare the entire contract void.

7. During the life of this agreement, the distributor agrees that it shall not permit the exhibitions of any films above specified in any other theatre in until days after the final date of showing of such film as above set forth. The distributor and exhibitor recognizing the impossibility of ascertaining the exact amount of damages that may be sustained by the distributor in the event of a breach by the distributor of any of the provisions of this paragraph, it is hereby agreed by both parties hereto that in the event of such a breach, the distributor will pay to the exhibitor as liquidated damages an amount equal to double the amount of the rental price paid or charged for such picture and in addition thereto any sum or sums charged by or paid to the distributor to or by any theatre or theatres where such picture may be shown, in breach of the provision of this paragraph.

8. In the event that the distributor shall fail to provide the exhibitor with any of the above pictures at the time above specified, it is hereby agreed that the distributor will pay to the exhibitor as liquidated damages in accordance with the provision of the foregoing paragraph, an amount equal to double the rental value of the picture so failed to be delivered, except that if such failures occur on Saturdays, Sundays or holidays, the amount of liquidated damages to be paid by the distributor shall be treble the rental value. If, in such event, the distributor sends a substitute film for the one herein provided for, the exhibitor, if he accepts such substitute, shall not be obliged to pay any rental therefor. It is understood, however, that the payment of the liquidated damages as herein provided for, for such failure to deliver, shall not relieve the distributor from furnishing such a picture to the exhibitor for some other date,

to be selected by the exhibitor, in accordance with the terms of this agreement, if the exhibitor shall elect to show such picture at some future date.

9. Of the above-named films, the following only are reissues or recreated pictures:

10. This contract shall be binding on both parties hereto immediately upon the affixing of the signatures by the exhibitor and a representative of the distributor to duplicate copies hereof, unless notice by registered mail or telegram of the cancellation thereof by the distributor shall have reached the exhibitor within days from such signature. One of the duplicate copies shall be left with the exhibitor. The maximum time, however, for the cancellation of this contract by the distributor may be shortened if mutually agreed upon at the time

of the execution of this contract. And it is further agreed that neither the distributor nor the producer shall offer any of the above pictures for sale in until after such exhibitor shall have received notice of the cancellation of the contract by the distributor or producer as herein provided for. Should the producer or distributor offer any of the pictures above listed for sale in prior to the receipt of the notice of cancellation by the exhibitor as herein provided for, then and in that event the exhibitor may at his option demand the performance of this agreement irrespective of any cancellation and the distributor hereby agrees, upon such demand being made, to deliver to the exhibitor all of the above-named films in accordance with the terms of this agreement.

Twenty-five North Dakota Exhibitors Organize and Begin Constructive Work

FORMATION of the North Dakota Theatre Owners' Association, an organization composed of the leading exhibitors of the state, is announced this week by F. C. Hellstrom, manager of the Rex Theatre, Bismarck, N. D.

The new organization now numbers twenty-five members, but the founders expect that within a few weeks most of the members of the industry in North Dakota will be identified with it. The movement started a few weeks ago when a temporary organization was formed. It is planned to put it on a permanent basis soon.

A committee has been named to circulate a petition for the initiation of an act to repeal the Sunday closing laws of the state insofar as they apply to picture

houses. It is expected that the exhibitors will obtain sufficient signatures to insure its appearance on the ballot in the general elections in November. G. V. Haliday heads the committee. The organization intends to begin work immediately to obtain lower insurance and express rates for its members. It will also take up other problems now vexing the exhibitors.

Following the national convention of the Motion Picture Theatre Owners of America in Minneapolis June 27 to 29, the North Dakota exhibitors will call a convention for their members. Although no meeting place has been named, it is expected that this will be Bismarck. The officials of the temporary organization are G. V. Haliday, president, and F. O. Hellstrom, secretary.

To Levy Duty on Film Importations

PROBABLY the only mention that will be made of film in the free list will cover the return of unused, unexposed raw stock from abroad when such film has become unfit for use. The World correspondent at Washington has been assured that in the forthcoming tariff measure all other film, used or unused, will be held dutiable.

The members of the Ways and Means Committee are "sitting tight" in the matter of giving out rates. However, the understanding here is that a rate of 15 per cent. will be provided for raw stock, despite the fight that is being waged against making unexposed film dutiable.

One of the biggest fights ever waged in the film industry is centered around this controversy over raw stock. Many briefs have been filed with the Ways and Means Committee, setting forth objections to the proposal to subject it to a duty, and one of the latest is that of the laboratories, which maintains that this duty would simply be encouraging a monopoly. Mr. Brophy, representing the laboratories, was in Washington during the week and conferred with members of Congress on the subject.

Many other interested persons have been there within the past week or ten days, including the representative of William Randolph Hearst, who is endeavoring to have the plan rejected. Tremendous pressure is being brought to bear all along the line, but in spite of the protests protection is likely to be granted the rawstock producers.

It is not now known what duty will be levied on productions, but it must be borne in mind that all of these will be based on the value of similar products made in America. This will afford a greater degree of protection.

MOVING PICTURE World



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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

THE business outlook is giving evidence of a definite improvement. The advent of the summer season is responsible for a falling off in theatre patronage in some sections, but the cooler weather has helped the box-office materially. It seems probable from reports received from all parts of the country that the natural and normal reduction in summer attendance will be all the depression that theatres may expect, and that this will be followed by an unprecedented business in the autumn.

Producers have been concentrating on the show qualities and attraction values of their new features, and from those already made and exhibited at private showings for purposes of criticism it is more than safe to say that the new season's productions will be the best the industry has ever known. By this we do not mean that there will be a series of record-breakers, but rather that there will be a larger number of the highest type of attraction pictures in our history.

Fine entertainment is the greatest stimulant for the box-office. Really good pictures not only serve to increase attendance while they are being shown, but they put the public in a picture frame of mind and encourage subsequent attend-

ance on other attractions. The solution of all the exhibition problems lies in good pictures well presented. The problems of overproduction, if the new season reveals such a condition, will be solved on the world-old rule of the survival of the fittest pictures. Those that are money-makers will make glad the heart of the exhibitor and the producer as well. Those that are not up to standard will inflict the normal penalty which the fixed law of business imposes.

We invite your attention to next week's issue of Moving Picture World. In addition to the regular service and editorial features, it will include a special musical section, a special laboratory section and full information regarding the forthcoming activities at the Minneapolis convention of the Motion Picture Theatre Owners of America.

The question of music in the theatre is so important that one bright young man recently thought that a musical convention

would solve all the problems. We were unable to arouse any enthusiasm over this idea, and our opinion was subsequently justified when the musical convention fell, to use a vulgarism, flat on its face and nothing constructive resulted.

We are, however, so concerned over the importance of music to the theatre that we are dealing with it in a very legitimate, if unostentatious, way in the forthcoming issue, and we believe that this number will have a great value to exhibitors everywhere. The laboratory situation is another important subject in which the industry is keenly interested, and this will receive full attention in the same number.

The Minneapolis convention promises to be the most important assemblage ever held. Its deliberations will be fully recorded in these columns, and the personal side of the big gathering will receive important consideration. Watch for next week's issue of Moving Picture World and the numbers which are to follow.

Clip and Paste

For Newspaper and Program Convenience



That there are people in this enlightened age who have never seen motion pictures is the surprising discovery made by Anita Stewart while on location in the Sierras for "A Question of Honor," her latest Louis B. Mayer starring vehicle. The star met whole families in the mountainous section about Lake Elmanor who had never even had a bird's-eye view of a town, had never seen a moving picture of any description, and didn't care who was President of the United States as long as avalanches did not sweep their cabins away.

Ruth Roland recently made a tremendous hit as the Goddess of Love at the Beverly Hills Pageant of Los Angeles, where she appeared for the Actor's Fund. In a magnificent costume of pearls, she was amazingly beautiful and did more than justice to her part. A storm of applause greeted her entrance and exclamations of delight followed her as she walked slowly across the stage.

In point of attendance and receipts, "Way Down East," its New York run now ended, has set a new record, and its length of run is second only to Griffith's first \$2 special production, "The Birth of a Nation," which ran for forty-seven weeks at the Liberty Theatre, from March, 1915, to February, 1916. "Way Down East" has run forty-two weeks.

When "The Hunch," a George D. Baker production for S-L Pictures, is released by Metro, the best dressed man of the screen, Gareth Hughes, will be seen in as disreputable a costume as the ingenious mind of Mr. Baker could devise. Those who have seen Gareth Hughes, who is starred for the first time, declare that, with his two weeks' growth of beard and the tattered suit of clothes, he certainly looks the part of a hobo.

The final love episodes for Paramount's production of "Cappy Ricks," with Thomas Meighan in the leading role of "Matt

Peasley," were made on the J. Pierpont Morgan estate near Bar Harbor, Me. The point of the Maine coast used for these scenes is said to be the highest on the coast from Newfoundland to South America.

Two recent popularity contests, one held in Los Angeles and the other in Tokio, Japan, revealed Bert Lytell as the most popular man star of the screen today. Second in the contest came Charles Ray.

If you are six foot three or more and have an exceptionally strong constitution, there might be a chance for you to get into Maurice Tournour's forthcoming production of "Lorna Doone," which is now being filmed at Culver City. It is one thing to talk about leading men of the sort the story calls for, but quite another thing to find them. But with his characteristic indomitable spirit, Tournour is now searching the country for capable actors who can typify the characters as set forth in the Blackmore tale.

Mary Miles Minter is a discerning young person. Just before she left for her European vacation she attended a luncheon at which she was the guest of honor. Somebody asked what picture she considered the best of the year. She replied, "'Over the Hill'; I just love it." Bon voyage, Mary.

Pearl White, Fox star, now in Europe vacationing, has leased to Norma Talmadge her Bayside, L. I., home, which formerly belonged to Clay Greene, the playwright.

A ton of salt—eight larrels full— and ten bushel baskets full of white confetti were used to turn the Pasquier garden from its summer garb of green into the frosty whiteness of winter for the production of "Peter Ibbetson," which is now being filmed at the Paramount eastern studio under the direction of George Fitzmaurice. This photoplay from DuMaurier's story will have plenty of "seasoning," that's sure.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); and Wid's (W.).



A Voice in the Dark

(Featured Cast—Goldwyn—4,256 feet)

M. P. W.—Is strong on suspense. It follows the construction of all well regulated mystery murder stories, and fastens the crime upon the person least likely to be suspected.

N.—This is not good screen material.

T. R.—In point of originality, suspense and generally good construction this murder mystery film stands head and shoulders above the usual type of such sensational melodrama.

E. H.—A mystery play, well produced with a very capable cast.

W.—Stage play given interesting screen presentation.

The Mother Heart

(Shirley Mason—Fox—4,806 feet)

M. P. W.—It is a simple story about simple folk and the author has crowded in the sob stuff without bothering his head as to the probability of some of his situations.

N.—Little originality in mechanical Shirley Mason picture.

T. R.—Is a simple, well told, well directed and well acted photoplay.

E. H.—Good, clean, wholesome entertainment that will please Mason followers.

W.—Pleasing little picture with fine heart interest.

Scrap Iron

(Charles Ray—First National—5 reels)

M. P. W.—"Scrap Iron" has real entertainment value, but there is room for improvement in the scenario writing and directing.

N.—Greatest prizefight picture ever made.

T. R.—Charles Ray doubles as director and star of this picture and achieves a decided triumph in each case.

W.—All your people will like it.

E. H.—The picture was directed by Mr. Ray and he has made a very good job of it.

Lessons in Love

(Constance Talmadge—First National—5,923 feet)

M. P. W.—As a type of light, clean, popular entertainment, "Lessons in Love" is one

of the most decided successes of the season.

N.—Only a vehicle for the star.

E. H.—Gives Constance Talmadge a vehicle which is exceptionally well suited to her histrionic talents.

T. R.—Registers as an entertaining comedy.

W.—Story is so slight they found it hard to keep it together.

The Woman God Changed

(Featured Cast—Cosmopolitan—6,306 feet)

M. P. W.—Cosmopolitan production is well told in narrative form.

N.—Regeneration picture certainly holds the interest.

E. H.—Is the story of the regeneration of a cabaret girl, told in narrative form, from Donn Byrne's magazine story.

T. R.—A picture of very promising entertaining value, and one that the women especially will enjoy and comment on.

W.—Unusual treatment makes it attractive.

Love's Penalty

(Hope Hampton—First National—4,685 feet)

M. P. W.—The picture is crude but vigorous melodrama.

N.—Just another movie with bad story much in evidence.

E. H.—It is an ambitious effort and excels her former pictures.

T. R.—It is the sort of tensely dramatic story that greatly appeals to the majority of film fans.

W.—Star shows improvement in poor story.

Closed Doors

(Alice Calhoun—Vitagraph—5 reels)

M. P. W.—An entertaining picture.

N.—Easily obvious picture carries mild interest.

E. H.—Is an entertaining story, well handled, and should appeal strongly to women patrons.

T. R.—Many excellent dramatic episodes and much that will appeal to the general public.

W.—Pleasing star makes up for rather familiar story material.

Salvage

(Pauline Frederick—Robertson-Cole—5,745 feet)

M. P. W.—The emotional twists and turns in "Salvage" are more ingenious than convincing. However, the story enables Pauline Frederick to give a fine portrayal of a dual role.

N.—Pauline Frederick scores in heavy and morbid picture.

T. R.—It is the art of Pauline Frederick that makes this rather ordinary story of a feature photodrama.

W.—Pauline Frederick splendid in mother love role.

E. H.—It is a story of mother love with many emotional scenes and some humorous bits to relieve the tense situations.

Good Women

(Featured Cast—Robertson-Cole—6,300 feet)

M. P. W.—Gasnier shows a fine sense of dramatic and artistic values, and much attention has been given to photography and settings, both interior and exterior.

N.—Talky picture, not pure entertainment.

E. H.—Is a daring story of a daring woman.

T. R.—Loses a punch because of a finish which turns what might have been a splendid drama into a tragedy.

The Fighting Lover

(Frank Mayo—Universal—4,040 feet)

M. P. W.—Is a mystery melodrama that contains a generous amount of that most important ingredient of pictures of this type—suspense.

N.—Frank Mayo stars in fair mystery picture.

E. H.—A very acceptable little play with several dramatic fights in it.

T. R.—Here's a picture that runs for only fifty minutes, but every minute is full of action. Something doing all the time—comedy and a real melodrama intermingled with satisfying results.

W.—Will please them if they like "intrigue" business.



QUITE NONCHALANTLY, AS IT WERE, WE SEE FRANK MAYO SMOKING A CIGAR IN THE OVAL FRAME But he does not seem so altogether sure of himself in the other two episodes of "The Fighting Lover," a Universal Picture



VICE-PRESIDENTS AND RESIDENT MANAGERS OF THE F. B. WARREN CORPORATION

1—H. H. Jenner, vice-president and Western district manager; 2—William A. Crank, San Francisco; 3—Edgar Moss, vice-president and Philadelphia district manager; 4—Irving Honower, Cincinnati; 5—Ben Blotcky, Kansas City; 6—Marx S. Nathan, New York; 7—Sidney J. Goldman, vice-president and Middle Western manager; 8—C. E. "Doc" Holah, Cleveland; 9—Harry Graham, Minneapolis; 10—Thomas W. Brody, Buffalo; 11—C. D. Hill, St. Louis; 12—Rudolph Berger, Washington, D. C.; 13—J. J. Milstein, Detroit; 14—Irving P. Arnold, Denver; 15—William Worner, Pittsburgh; 16—Louis Amscher, Seattle; 17—Doak Roberts, Dallas; 18—John C. Shannon, Atlanta; 19—Alexander Weiss, Boston

Chicago and the Middle West

By PAUL C. HINZ



Takes Optimistic View; Believes that Present Depression Is Only Temporary

CLYDE W. ECKHARDT, Chicago manager for Fox, is one who, at the present crisis in the picture business, refuses to believe that the end of the world is at hand.

"Four wonderful years of prosperity in this business and now twenty-one days of bad luck!" he exclaimed in a recent interview. "This is the record that is making showmen say that the industry is down-and-out, even buried. Without taking into account past experiences and successes, they are basing all their prophecies on the slump during the past three weeks, and, instead of fighting, are giving up.

"One exhibitor was so completely discouraged by his recent losses that he gave an amazing reason for it all the other day in talking to me, and said that the truth of the matter was that the public is tired of pictures and wants something new in the way of entertainment. That man is a very successful exhibitor, but he has allowed this temporary lull to get under his skin, and destroy not only his optimism, but ordinary confidence.

"High prices have nothing to do with the situation right now. If film rates were cut in half the cries of bad business would still be raised. It is a testing time, and the wise exhibitor who knows that the best cure for discouragement is hard work is forgetting for the time being that he is a 'manager' and is pitching in."

Chicago Staff Making "Appreciation" Contest

When Carl Laemmle sails for Europe this month, he will take with him, as an offering from Universal's Chicago office, something more substantial than good wishes. At a recent meeting of the entire staff of employees, Mr. Laemmle's generous policy in the maintenance of the welfare fund, which provides amply for all who are sick or disabled, was discussed, and it was decided that waging a sales contest in this territory from now until the time of Mr. Laemmle's departure, would best express the appreciation felt.

Accordingly, the two youngest salesmen, Carl Lesserman and Lipton Astrachan, were appointed captains of opposing teams, and a hard drive in the sale of everything on the Universal program has commenced. Herman Stern, new district manager, was appointed "starter," Hyland, "timekeeper," and H. M. Berman, "judge." A report of the results which promises to be more than favorable will be wired to Universal's president just before he sails.

Branch of M. P. T. O. A. Elects New Officers

Election of officers under the new form of government recently substituted for the commission form by the Chicago Branch of the Illinois Exhibitors' Alliance took place at a meeting held in the Vitagraph projection room,

843 South Wabash avenue, June 10. The new officials are as follows:

President, John Silha; vice-presidents, H. Goldson, L. Siegel, J. B. Dibelka, George Bromley; corresponding and recording secretary, Julius Lamb; financial secretary, Adolph Powell; treasurer, H. Kahn; sergeant-at-arms, Max Cooper; executive committee, Louis H. Frank, E. J. Haley, Joseph Hopp, J. Kallal, Paul Selig, J. Cohen, R. Isrial and Paul Sittner.

The wage scale of the operators was discussed and a committee appointed to take up this matter. The next meeting will be held Friday, June 17, in the Vitagraph projection room.

Dempsey Reel Incentive

Pathe salesmen in Chicago are running hard in the race for the round-trip ticket and ring-side seat to the July 2 bout, which has been offered as prize in the Middle West district, as in each of the others, to the man who gets the biggest results with "A Day With Jack Dempsey." Manager William Aschmann has arranged an interesting display window in the Pathe offices, representing a miniature prize ring, with a full-sized cut-out of Jack Dempsey and a pair of boxing gloves actually used by the champion in practising for the pending fight. Reports for the sales of this subject already exceed anything recorded here in the history of one-reelers, he states, and as it now stands Chic Keppler, Percy Havill, Oscar Florine and H. W. Ricker are running close.

J. L. & S. Cut Prices

The first of the larger circuit owners to lower admission prices in Chicago is Jones Linick & Schaefer, who, beginning with June 10, operated under a schedule of prices amounting to 33 1-3 per cent less than previously. At the Randolph the new scale is as follows:

All seats to 6 p. m., thirty cents; after 6 p. m., forty cents; Saturday and Sunday, after 4 p. m., fifty cents. Admission charges at the Orpheum, Bijou Dream, Alcazar, Rose, Boston and Lyric have been similarly reduced, the top-most charge in any case being thirty cents.

Dorothy Dalton Filmed

Dorothy Dalton spent one hour in Chicago on her way to New York after just completing her part in Cecil B. De Mille's latest production, which has not yet been named. While here the star for the first time was photographed with her father, J. Hamilton Dalton, who is a resident of Chicago.

MacCullough on Trip

Jack Mac Cullough, of Mac Cullough Productions, Chicago, left for New York Friday, June 10, where, in addition to making arrangements for distribution, he expects to attend the National Red Cross convention at the Waldorf. He has just completed a propaganda film for this organization.



"THE WOMAN GOD CHANGED"

A scene from this Cosmopolitan-Paramount picture, directed by Robert G. Vignola

Aschers Present Beauty

Ascher Brothers have taken advantage of the wide publicity given Flora Mae Hackett, who received the \$10,000 beauty prize awarded by the Tribune after a long drawn out contest in which several states participated, by introducing her to their patrons at all de luxe performances at the Roosevelt during the week of June 13.

It is expected that her personal appearance coupled with Goldwyn's "Snowblind" will have a big effect on the box-office.

Smith Plus Malone

While in Chicago attending the Federated convention, Joe Brandt received a wire from the California studios announcing that Molly Malone had been signed up to be co-starred with Sid Smith in the Hallroom Boys Comedies.

M. P. T. O. A. Moves Again

The Illinois branch of the M. P. T. O. A. has, under the trusty guardianship of William J. Sweeney, organizer, established itself in attractive new quarters in the Standard Oil Building, 910 South Michigan avenue. Members of this organization have been notified that arrangements have been made for a special train to the Minneapolis convention, and many are making reservations.

Hill on "Service" Trip

Herman Stern, new district manager for Universal, has arranged for a special trip to be made by Walter Hill, publicity director, through northern Illinois and Indiana covering the last two weeks in June. Mr. Hill will conduct publicity and exploitation campaigns.

National Unit Price Rating System Adopted by F. B. Warren Corporation

EXHIBITORS of the United States have been informed that the F. B. Warren Corporation, the newest national distributing organization, has adopted a unit price rating system to establish the price of the productions to go out through Warren release, this system being identical with that established successfully last year by the First National organization in its sub-franchise method. The difference between First National and the Warren method is that along with the rating system First National sold sub-franchises and tied its local allies everywhere into solid affiliation, whereas the Warren organization this year establishes similar ratings without the sale of franchises to exhibitors.

Since April 1 auditors and managers of the Warren organization have been zoning every individual theatre in the United States in towns from 750 population upward. Each theatre, based on local conditions, on seating capacity and on trade conditions in specific cities and sections, has been figured out into decimals in its relation to the total 100 per cent. of sales return for the United States and in relation to the subsidiary fractional part of the sales territory of which it belongs. This work was completed several weeks ago.

It is regarded as of especial significance that another organization should openly and frankly recognize the wisdom of price rating system established by the biggest exhibitor organization connected with the distribution of pictures, and the comment is made that the adoption of this rating system by four or five companies would do more to establish stable prices for film rentals than anything else that might be devised.

Moe Mark in Albany

Moe Mark, president of the Strand Theatre Corporation; Max Spiegel, vice-president and secretary; Walter Hayes, second vice-president; and Eugene L. Falk, treasurer, spent a part of last week at the Mark Strand Theatre in Albany, N. Y. The officials expressed themselves as delighted with the success of the Albany house. The day was given over to a discussion of plans for the summer and an inspection of certain new features which have been installed in making the house one of the coolest in the entire city. Mr. Mark declared that the Albany house was one of the company's prize theatres in the way of beauty and high-class programs.

Prosecuting Attorney Stops Exhibition of "Temptation" in St. Louis Theatre

THE showing of "Temptation" at the Royal Theatre, Sixth street, between Pine and Olive streets, St. Louis, was stopped abruptly on June 8, when Prosecuting Attorney Ernest Oakley informed the officials of the Famous Players' Missouri Corporation, owners of the theatre, that unless the showing of the picture ceased he would bring proceedings against the manager under the Missouri statutes prohibiting the showing of improper pictures.

Oakley's action followed a personal inspection of the picture last night. He witnessed a showing of the picture following a complaint lodged with his office by the Rev. Howard Billman, associate secretary of the Church

Federation, an organization of the Protestant churches of the city, which has been active in favor of censorship and other regulatory measures.

The Rev. Mr. Billman objected to scenes in the film in which nude women appeared. He contended that the continued showing of the picture was detrimental to public morals.

The management of the Royal readily complied with Oakley's order to discontinue "Temptation," which had been booked for one week. It was replaced with "Open Your Eyes," which has been approved by the United States Public Health Service and has been shown successfully in several St. Louis theatres. No censorship law was needed.

Suit Over Loan

An action has been instituted in the New York Supreme Court by Abraham Sabinson, president of the Manchester Romper Co., Inc., to recover \$7,372, the balance of a loan of \$11,018, made to Garnette Sabinson and Muriel Brady, operating under the name of the Muriel Ostriche Productions. According to the affidavit of Sabinson, the money was advanced in thirty-two instalments between May 17, 1920, and January 5 last, and that only \$3,646 has been repaid.

Incorporations of Week Show Total of \$325,000

Papers filed in the Secretary of State's office at Albany by motion picture concerns incorporating in New York State during the past week, show the following directors, with a total capitalization of \$325,000:

The MacLar Co., Inc., \$5,000, James and Margaret McMahon, E. J. Lauro, New York; Giglio Amusement Co., \$100,000, Clemente Giglio, Julian DiBucci, Raffaele Ferrindino, New York; the Associated Manufacturers of Safety Standard Films and Projectors, \$500, W. L. McFarland, Charles P. Ramee, F. J. Glavin, New York; Williamsburg Havemeyer Amusement Co., \$24,000, Solomon Emanuel, David Crespi, Benoit Valensi, Brooklyn.

Movie Topics, Inc., \$50,000, Charles and Edward Singer, Samuel Greenbaum, New York; R. and L. Theatre Corporation, \$30,000, Henry W. Pollock, H. L. Jacobson, S. M. Kronheimer, New York; Life's Mirror, \$10,000, A. R. Hutter, Guido Zara, Angelo Giovanelli, New York; American Film Cleaning and Polishing Corporation, \$50,000, George Strobl, N. L. Kane, Harry Brinck, New York; Sonora Films Corporation, \$1,000, H. C. Lindgren, Anna Rosenthal, New York, Arthur Rosenbaum, Brooklyn.

Carroll Theatres Amusement Company, Rome, \$15,000, Antonio Greco, J. N. Schwartzwalder, Joseph S. Kallet, Auburn; Aiga Raw Film Corporation, \$10,000, M. M. and M. R. Schlesinger, New Rochelle, C. E. Schlatter, Woodhaven; Prudential Theatres, \$25,000, Emil Rosenbaum, Joseph and Isidor Seider, Brooklyn; Kelwyn Amusement Corporation, \$5,000, Samuel Markel, S. G. Auerbach, J. J. Cohen, New York.



DRAW YOUR OWN CONCLUSIONS, FOLKS. YOU CAN'T GO WRONG

That there dashing Wallace Reid, of Paramount fame, is at it again in "Too Much Speed." Witness the results of his debonair recklessness—an excited Theodore Roberts and a wrecked car. Who'd like to take Roberts' place in the car? Speak up, girls!

Pathé
is proud to present
Rudyard Kipling's
world read story
Without Benefit of Clergy

*Directed by James Young Produced by Robert Brunton
Supervised for Mr. Kipling by Randolph Lewis*

A picture that will grip
the hearts of all humanity:
a perfect story perfectly done.

Rudyard Without Bene

Two souls listen to the
drum beat of destiny; two
souls hear the call of the
East in the night.

What did the drum beat,
throbbing like their own
hearts, mean?

Everything or nothing!



Kipling's fit of Clergy

IF Kipling had never written any other story than this, he would still be one of the great authors of the world.

If James Young never directed another picture, "Without Benefit of Clergy" would proclaim him a *master*.

If everyone of the greatest features that have ever been made were wiped out, "Without Benefit of Clergy" would, in itself, proclaim the greatness of the art to future generations.

In its revelation of a wonderful love, in its amazing power to move the human heart, in its intensity of emotion, in its superb acting, its mysticism and its colorful and perfect presentation, "Without Benefit of Clergy" stands alone.

It is the screen's greatest triumph.





To every exhibitor

PATHE presents the *superlative* offering of the year.

Rudyard Kipling is the world's greatest living author, a man whose works every school child knows, who is read by everyone who reads.

"Without Benefit of Clergy" is one of the most wonderfully appealing love stories the world has ever seen: it is the story of two persons who were as far apart in birth and training as the North and South poles—a white man and a beautiful young Hindu girl, yet who loved one another with a perfect love.

In every detail of story, direction,

acting, production and universal appeal the picture is *perfect*. In itself it is a perfect answer to every critic the screen has ever had.

It will play upon the heart strings of your audiences; it will move them as no picture has ever moved them before; it will bring them back again and again to see it; it will establish your house as the very temple of motion picture art.

With the presentation and exploitation which it deserves, *and for which it presents unparalleled opportunities*, it will certainly surpass in receipts any picture you have ever had in your house. That is our *honest* belief.



News of the West Coast

By A.H.GIEBLER



W. M. P. A. Meeting

The Western Motion Picture Advertisers held a meeting on the evening of May 31 and entertained Benjamin B. Hampton, producer, and T. Roy Barnes, actor. Mr. Hampton delivered a little address, in which he pointed out that the future of motion pictures will depend on men with "writing minds," and that a great many of these "minds" will be developed by present scenario and publicity writers. T. Roy Barnes' humorous monologue was a pleasurable feature of the evening. George Landy, member of the A. M. P. A. in New York, was a guest. Ted Taylor was chairman of the evening.

New Picture Theatre

Excavation was begun this week for a new picture theatre building at Vermont and Vernon avenues, to cost \$120,000. Glenn Harper, Charles Lundblade and H. Nystrom, lessees, expect to open the theatre in about six months as a high class amusement house, with all modern features and comforts.

A \$30,000 organ, new lighting effects, roomy upholstered seats and an artistic interior decorated in the Egyptian style, will be distinguishing features of the house. The seating capacity will be 1,200.

Willat Injured

Irvin Willat, producer-director of the Willat Film Productions, was struck by several fragments of brass when a number of dynamite caps accidentally exploded during the filming of certain scenes of his current picture at the new Culver City studio last Wednesday. Willat was directing a "smoke screen" scene when the accident occurred. He had placed a quantity of material on a smouldering bonfire to increase the volume of smoke, and the dynamite caps had accidentally been dropped in the fire. According to the physician, one fragment of the brass had lodged in Willat's leg and another fragment in his arm.

New Metro Manager

Milton Hoffman, former studio manager of the Famous Players-Lasky studio in Hollywood, and recently of the London studio of the same company, has been appointed manager of productions at Metro's Hollywood studio, and will share responsibilities with Joseph Engle, who will concentrate his efforts more on the business affairs of the plant in the future. Mr. Hoffman arrived from the East a few days ago, and assumed his new duties at once.

Beaumont Productions

Announcement has been made this week that Bryant Washburn and Harry Beaumont, who were associated as star and director in "Skinner's Dress Suit," Washburn's first big film success, have again pooled their interests and are making plans to produce pictures starring Washburn and to be directed by Beaumont. The stories filmed by the new company will be of the same general type as the Skinner stories, a combination of business and humor, and will be known as Beaumont Productions.

Keaton and Bride Arrive

Buster Keaton, who was married to Natalie Talmadge in New York last week, arrived in Hollywood on June 6 with his bride. The couple were given a dinner at the home of Buster's parents on the evening of June 7, and on the following Monday the bridegroom was back on the studio lot at 1025 Lillian Way, making preparations to shoot the first scenes on a new comedy.

Eddie Boland Married

Eddie Boland, star of a series of comedies being produced by Hal E. Roach, was married on May 28 to Miss Jean Hope, former Vanity Fair girl and now the ingenue lead of the Boland company. Dean McCormack, rector of St. Paul's Pro-Cathedral, performed the ceremony. Following a wedding supper, the couple left for San Diego for a short honeymoon.

Another Filmland Wedding

Lynn Reynolds, director of Fox pictures, was married last week to Kathleen O'Connor, who has been leading lady in a number of Tom Mix pictures. Miss O'Connor and Director Reynolds met on the Fox lot some two years ago, when the courtship began which culminated in the wedding last week. Mr. and Mrs. Reynolds will make their home in Hollywood.

Taylor Leaves for East

William D. Taylor left for the East this week, intending to travel as far as European film centers before returning to the West Coast. Mr. Taylor has been ill for the past few weeks, and the trip is partly for his health.

Carl Laemmle Sails for Europe; May Establish Producing Unit in England

CARL LAEMMLE, president of Universal, sailed on June 14 on the Aquitania on his annual trip to Europe. Mr. Laemmle was accompanied by Abe Stern, treasurer of the company, who advanced his sailing date in order to accompany his chief; he had originally intended to go to Europe on July 5. Mr. Laemmle's two children, Rosabelle and Julius, are in the party. They will be chaperoned by their aunt, Mrs. Maurice Fleckles. Others in Mr. Laemmle's party are Lee Kohlmar, director; Harry Reichenbach, who goes on a special mission, and C. DeVidal Hundt, Mr. Laemmle's personal secretary.

Mr. Laemmle's trip this year combines business and pleasure. The pleasurable part of it will consist of some time spent in the town in which he was born, Laupheim, Germany, at Deauville and Carlsbad.

The business end of the trip will start as soon as Mr. Laemmle reaches London, where three days will be spent in consultation with the Messrs. Clavering of the Film Booking Offices, Ltd., which company handles the Universal product in Great Britain.

Mr. Laemmle will leave Mr. Reichenbach to complete the business in London, as well

Begins New Picture

Hobart Bosworth's second production for Associated Producers, temporarily called "Renunciation," from an original story by Emily Johnson, was begun this week at the Thomas H. Ince studio under the direction of Rowland V. Lee. Supporting the star are Madge Bellamy, William Conklin, Wade Boettler and Henry J. Herbert.

To Film "The Christian"

Reginald Barker, whose contract with Goldwyn expires this week, has about decided to remain with the company long enough to direct "The Christian," Hall Caine's famous novel, whether he renews his contract or not.

Mrs. Mulhall Ends Life

Mrs. Jack Mulhall, wife of the actor, Jack J. Mulhall, was found dead in her room on the afternoon of June 6, from the effects of chloroform with which she had saturated a towel and pressed to her face. The Mulhalls had been married seven years and were known as one of the most ideally happy married couples of the West Coast film world. Mrs. Mulhall left no note of explanation as to why she had decided to take her life and her husband is at a loss to understand her motive. She leaves one son, Jack Jr., 3 years old.

G. Raymond Nye, who is appearing in support of Buck Jones in a new Fox picture at Hollywood, indulges in a fistic encounter with the athletic Buck that is said to be so torrid that it almost caused a riot on location through the mad scramble of players and town folk to see it.

as to make a report to him of the advisability of establishing a permanent producing unit in Great Britain. This is a project which Mr. Laemmle has discussed for some time. Mr. Reichenbach expects that his special mission will take from six to eight weeks.

From London Mr. Laemmle will go to Paris, where he expects to stay three days in consultation with Jean Wall, Universal's representative in France. From there, he goes to Frankfurt, Stuttgart and Laupheim, where he will make a more or less extended stay before going to Berlin.

Lee Kohlmar is going primarily to visit his mother, but also to assist Mr. Laemmle in carrying out a plan which he has been thinking about for some time. Last year it was strongly impressed on Mr. Laemmle that it would be a great business advantage to make productions in Germany. The situation has changed somewhat during the year. If Mr. Laemmle finds that conditions warrant he may make a few productions in Germany, though he has not intention of establishing a permanent unit there.

It is Mr. Laemmle's present intention to return to this country by the middle of October.

White and Lee Asks \$50,000 Damages of Cibrario and Transatlantic Film Co.

SUIT has just been filed in the New York Supreme Court by James H. White and Harry A. Lee against Jacques Cibrario, the Transatlantic Film Company of America and the J. Cibrario Manufacturing Company, in which the plaintiffs ask for not only \$50,000 damages, but that certain alleged transfers be set aside and a receiver be appointed for the defendants' enterprises.

According to the complaint of White and Lee, they each purchased ten shares of the stock of the Transatlantic Projector Company of America in April, 1920. It is alleged that on August 20 last there was held an alleged meeting of the directors of this concern, at which a resolution was adopted assigning all the property of the corporation over to Jacques Cibrario, in satisfaction of a "pretended" indebtedness to said Cibrario, and that he in turn made an assignment of the projector concern's assets over to the Jacques Cibrario Manufacturing Co., likewise in satisfaction of a "pretended" indebtedness to him. It is then further charged by White and Lee that the Cibrario Company next assigned these assets to the Transatlantic Film Company of America, of which company they say Cibrario is the president.

These transfers, the plaintiffs allege, were a breach of trust and in pursuance of a scheme to turn over to Jacques Cibrario and the Transatlantic Film Company all the assets of the projector company, and thus render valueless the stock of this concern, and effect a dissolution without due process of law, so as to enable the defendants to organize a new company. The assets of this concern, it is alleged, are \$200,000.

Quimby Will Supervise Pictures of Big Fight

Fred C. Quimby will supervise the taking of the Dempsey-Carpentier fight pictures. Through a contract signed recently with Tex Rickard, Quimby not only will have charge of the filming of the big bout, but also will handle the production, exploitation and sales of the finished product. The fight films will run about five reels and will show in detail in addition to the contest itself everything of interest surrounding

the battle for the world's heavyweight championship that can be picturized.

A battery of twenty cameras under the personal direction of Mr. Quimby and lieutenants will register every incident of the fight. In addition other experts will shoot the battle from a balloon directly above the platform.

The film will show Dempsey and Carpentier in training, the arrival of special trains, close-ups of fight fans from everywhere, intimate glimpses of international sporting celebrities, the arena at the high tide of battle with group studies of the tens of thousands of fight-mad fans focusing their attention on the big doings in the squared circle, and the fight itself featured with a slow-motion camera revealing minutely every passing phase of the battle royal up to and including the finish, with the human tidal wave converging on the arena for a close-up greeting of the man of destiny.

Convention Closes

The annual convention of the Paramount district managers, held recently in the home office, with S. R. Kent, general manager of distribution, presiding, came to a close Thursday evening, June 9, with a dinner at the Hotel Commodore.

John C. Flinn presided, and addresses were made by Adolph Zukor, Jesse L. Lasky, H. D. H. Connick, S. R. Kent, R. W. Saunders, Herman Wobber, of San Francisco, Joseph H. Gilday, of Chicago, Louis Marcus, of Salt Lake City, and F. F. Creswell, of Indianapolis.

Dwight Perrin Starts on 10,000 Mile Sales Trip

Dwight S. Perrin, vice-president in charge of sales for the F. B. Warren Corporation, left New York last week on a 10,000-mile trip that will take him not only to the twenty-two branch offices of the newest national distributing organization, but into principal key cities in every territory east of a line from Minneapolis southward to Dallas. Mr. Perrin, a former night editor on the New York Tribune and for five years in motion pictures, is acquainted with hundreds of exhibitors and on this trip will visit them with the managers of the various Warren territories.

William H. Jenner, vice-president of the Pacific Division and in charge of the Denver, San Francisco, Los Angeles and Seattle territories, leaves Los Angeles next week for Seat-

tle and Western Canada, where branch leases will be signed for the Warren offices in the Western section of the Dominion.

Sidney J. Goldman, vice-president of the Central division, with headquarters in Chicago, will attend the Minneapolis convention of the Motion Picture Theatre Owners of America, where he will meet Mr. Perrin and other Warren home office officials from New York and the managers of the seven branch offices in the central portion of the United States.

Capitol Orchestra Ball an Unqualified Success

An unusually enjoyable and high class affair was the entertainment and ball given by and for the Capitol Theatre grand orchestra at the Hotel Astor, Saturday evening, June 11. Starting about midnight, after the regular performances at the theatre, an excellent vaudeville bill was given, practically all of the acts being headliners, and including such artists as Nora Bayes, Gus Edwards, Fay Marbe, Jimmy Barton, and several others. Sacha Jacobson, the well-known violinist played several selections, and Ormanskys, of the Capitol staff, danced.

An unusual attraction was the appearance of five prominent composers, Victor Herbert, Gene Schwartz, Silvo Hein, Sigmund Romberg and Gus Edwards. There were four grand concert grand pianos on the stage and each of these composers played one of their own selections. For the final number, S. L. Rothapfel directed the orchestra for "The Stars and Stripes Forever," with the entire orchestra and the five composers at the pianos. Leon Errol was master of ceremonies.

A buffet supper was served, which was followed by dancing to the strain of the Capitol orchestra, which lasted well into the morning.

M. P. T. O. A. Fires Hot Shot at "Blue Laws"

Upholding the right of the people to have their moving pictures on Sunday, and arguing against fanaticism, the Motion Picture Theatre Owners of America has printed a pamphlet entitled "The Case Against Blue Laws."

In pithy sentences the pamphlet tells that the founders of many religious sects were in favor of Sunday amusements, and that they, themselves, played games on Sunday. It is stated also that not one state in the Union has eliminated Sunday amusements entirely within its borders, and the mayors of many cities and towns are quoted as being altogether opposed to "Sour Sundays."

DON'T MISS IT!

Next Week's Issue of

Moving Picture World

will be of especial interest to exhibitors who believe that music plays an important part in their theatre's welfare and success.

DON'T MISS IT!



J. RUFUS TAKES A RIDE

A spectacular pageant scene in Vitagraph's "The Son of Wallingford." Wilfred North plays J. Rufus

Selling the Picture to the Public

By EPES WINTHROP SARGENT



James H. Thompson's Lecture Bureau Is Putting Pictures and Star on Map

JAMES H. THOMPSON, of the Regent, Piccadilly and Star Theatres, Rochester, N. Y., has been giving a lot of his time lately to propaganda work. It came about by chance, that Mr. Thompson was shrewd enough to see that he could not only do the theatres under his management a lot of good, but could plant the seed of a better understanding of the pictures in the minds of the more intelligent element.

Mr. Thompson's advertisements for the Star have been given a lot of publicity in this department of late, because he gets such excellent results. But it was not this paper alone which has appreciated the value of the work Mr. Thompson does with the assistance of Charles E. Bracker, his artist. The Rochester Ad. Club invited him to address them on his methods, and he prepared a talk on "Putting Heart Throbs into Advertising," pointing out that what he did with his theatre advertising could also be done in general work.

General Interest

But the members were more interested in pictures than in advertising. They bombarded Mr. Thompson, according to the "Bumblebee" the club organ, "on every subject from film rentals to why the King kissed Du Barry's foot in 'Passion.'"

Mr. Thompson promptly switched his talk and for some two hours he mostly answered questions. He realized as he never did before why the bug reformers found it so easy to put over censorship. The better class of people simply don't know about pictures. They are interested, but they don't know, and Mr. Thompson very cheerfully told them.

Worked for All

It was nothing to him that he was helping another Rochester houses as well as his own trio. He was working for pictures, for the moment, and not for his own selfish aims. He saw that this representative group needed only a little information to become good boosters for the films, and he handed it out. When they told him that some pictures were poor, he retorted that if the people were affected to despise the art would patronize the better class of pictures, they would have all good pictures in no time at all.

Spreading the Gospel

Since then Mr. Thompson has been spreading his crusade. He takes a machine and goes over and shows the Rotary and the Kiwanis his pre-release short subjects and he has let it be known that he is ready to talk to any gathering of a hundred or more. He has spoken six times before the Ad Club.

It is getting to the point where he has to run a date book to keep track of his engagements, but if there is ever a referendum on censorship, Rochester is going to be unanimous against it.

There is a business angle, too, for it makes steady business for his houses. People who are converted to the film idea and who want to see pictures, naturally turn to the houses under Mr. Thompson's direction. It pays a huge profit in direct box office takings, but there is no means

of totalizing the immense good Mr. Thompson is doing the picture idea in general.

You Can, Too

No town is too small and no city is too large for his missionary work. If the live wires will only follow Mr. Thompson's example. If they will go to the clubs and the fraternal orders and tell them that there is real good in the pictures, and ask their support, the time will come more quickly when the picture shall come into its own.

If we had more Thompsons among the managers the reformers would be given the hoot and the boot. Get in line and do your bit.

Do It Now

From Manager Jeffrees, of the Majestic, Austin, Texas, comes a very timely suggestion for a summer time hook-up with your ice company. His idea, and he has worked it out, is to make a deal with your local ice company to put a sign like this:

Majestic Theatre
Our Only Competitors

He says the boards, which are attached to the ice wagon, do not have to be more than a foot square to be legible. They should be neatly painted and firmly nailed to the wagons.

He claims that the only additional cost after the boards have been installed is a limited number of passes for the driver and his wife. If your show is not cool forget about this stunt.

Southern Enterprises, The Spotlight.

Imagination Helped Get This Lobby Show

John B. Carroll, of the Imperial Theatre, Charlotte, N. C., used his imagination when he planned a lobby display for Mary Pickford in "Through the Back Door." The title meant something to him—it meant a 25% increase in business at a cost of only \$3.65 in the final summing up.

Now that he has thought of it, it is simple for the others to follow. Mary Pickford was showing in "Through the Back Door." What could be more natural than to ask patrons to come through the back door at the front door?

A False Doorway

He built a framework to fit into the doorway, painted it to suggest brick, got three old fence boards, stained and weather beaten, for his door, painted the legend over the top, and he was ready for business. A churn, a garbage pail and a wash-tub and mop added local color, but a soap box would have been better than a piano stool for the tub stand.

Orphans His Guests

As a side angle he made the children from the Thompson orphanage the guests of the house on the opening matinee. The Kiwanis Club supplied the automobiles, and the children were driven through the principal streets on their way to the house. A short pause while a photograph was made was another mild ballyhoo, but the big point was that one of the leading organizations of business men were interested in the production because they helped get the kiddies there.

It is one of the best lobby displays we have seen in a long time and its small cost makes it practical for even the lesser houses.



THIS UNUSUALLY GOOD LOBBY IDEA COST ONLY \$3.65

It was devised by John B. Carroll, of the Imperial, Charlotte, N. C., for Mary Pickford's latest United Artists' release, and it made them all talk. Also it helped tilt the receipts something like 25 per cent., which is worth while

Selling the Picture to the Public

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The stunt was repeated on a smaller scale in tributary towns.

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Then comes another of the "Adventures of Bill and Bob," which gives place to the prologue to "The Woman God Changed." This was inspired by the scene in the play which shows a woman doing an Oriental dance over a circular light trap. Hyman will use a black drop to gain the shadowy effect of the picture setting, and the only lighting will come through the trap in the stage, beneath which is a color wheel. When the dancer steps upon this trap she will be sharply defined, but the musicians and the spectators will be suggested rather than revealed by the illumination. The music for this is the Indian fantasia by Cadman, "Land of the Sky Blue Waters," done by the orchestra and with a tom-tom accompaniment on the stage. The fantastic atmosphere will get the spectator in the proper mood for the Cosmopolitan feature.

Following the big number a soprano sings Ardit's "Love in Springtime" from the concert stage, with a pink spot on the singer and the cove lights in deep red. "The Skipper's Scheme," a Toonerville Trolley story, and Guilmant's "Ariane" march, as the organ postlude, complete the capital program, which promises to work out almost as well as the exceptional bill for the week of June 5.

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Window for a Week

Cost Fifteen Bones

G. M. Phillips, of the Galax Theatre Birmingham, got a full week in a window of one of the big department stores for only \$15. He had "Cinderella's Twin" booked, and he bought a pair of slippers of the shoe department and arranged for a card which announced that: "This slipper and its mate given by 'Cinderella Twin' to the first girl it will fit, Cohan's Shoe department, 8.30 A. M., Monday."



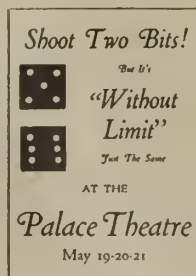
THE SLIPPER CARD

Then Mr. Phillips tipped the newspapers off that there would be a good story if they had a man around early, and the press work more than paid for the slippers in the sort of press story that people read. He killed two big birds with one fifteen dollar stone.

Clever Dice Stunt

for "Without Limit"

The Palace Theatre, Hamilton, Ohio, capitalized the table golf craze when it started to put over Metro's "Without Limit." It made wide distribution of the cards shown here, the cut displaying both front and back. It did not matter which side the card fell, it always faced an appeal.



THE HAMILTON CARD

And before you pass it over with the thought that you can't afford to have the cuts made for the dice, stop and think a moment more. You can get brass squares about this size which are

supplied by the American Type Foundry for baseball scores. The full box is cast up, with blanks for the unplayed innings and the figures punched in when the score comes in.

You can buy four of these and have the spots drilled out, and get the set of four dice for less than the cost of one cut. At a pinch you can take a 36 point em quad, build up the bottom and drill for the spots, and that will cost even less.

Town Crier's Bell

Is Heard in Boston

Nat Rothstein put out a town crier to tell of the coming of "The Black Panther's Cub" to the Majestic Theatre, taking the folks back a couple of hundred years to the time when the animated newspaper was the chief means of advertisement.



THE TOWN CRIER

But this town crier did not trust to his voice. He carried a banner, like his more modern competitors, the sandwich men, with an announcement of the film lettered on the scroll.

The idea is not wholly new, but it struck Boston hard and the newspapers all ran pictures of the stunt.

Money for Teachers

Came in "Back Door"

Phil Gersdorf, of the Arcade, Jacksonville, wanted to make the most of Mary Pickford in "Through the Back Door." He had seen no reviews on the picture, but Lem L. Stewart's special letter on this story gave him a lead, and he put the theatre's endorsement on the picture; something he rarely does, but he knew he was safe in following Stewart.

The Duval County Teachers' Association was in need of funds, and Gersdorf offered them a commission on all tickets sold. Every school child in town went home full of the picture and of course they sold their parents.

The result was an exceptional week in spite of a muggy rainy spell that would in ordinary circumstances have knocked the bottom out of business.

Obese Ballyhoo Won

Much Local Comment

General Manager F. J. Miller of the Southern Enterprises theatres in Augusta, Ga., got hold of a 400 pound man for a ballyhoo on "Don't Call Me Little Girl" with Mary Miles Minter, when that Realart played at the Modjeska. The sign he holds was fastened to his back, and the effect of the ballyhoo can well be imagined.



THE AUGUSTA BALLYHOO

"Little Willie" as he is locally known, went into all of the drug and soda stores, paraded through the department stores when he got a chance, stuck around the lobby at showing times and was on the street for the rest. It was a simple stunt, but it won items in all of the local papers, with mention of the house, and it had the town talking.

Old and New Pickfords

Showed Vivid Contrasts

Something really good was pulled by the Howard Theatre, Atlanta, lately. The house started out to talk about the good old days of flicker, and Ill. songs, and hard wood seats and all that sort of thing.

No one knew what they were driving at until they came out with the announcement that they would show Mary Pickford in one of her very oldest and her newest story.

This last announcement recapitulated all of the old discomforts, contrasted them with the present day theatres and then went on to tell of the film offerings.

The new was, of course, "Through the Back Door" and the old was one of the earliest Biograph reissues; the oldest they could obtain.

People like to talk of the good old Biographs, but the contrast was startling and served to point out what advances have been made in studio work in the ten or twelve years that have elapsed since "Biograph Mary" made her bow and the Biograph used to keep all of the players' names locked in a big safe to be given back to them only if they quit the company.

It's a good stunt. Try and dig up an old print. Nothing will do more to plug the "good old days" tradition and make them more appreciative of the new order.

Selling the Picture to the Public



THIS CONTRAST LOBBY MASKED THE ENTIRE RIALTO FRONT

One of the stunts devised by F. J. Miller, general manager of the Southern Enterprises theatres in Augusta, Ga. He put over the Robertson-Cole strongly, even though you had to pass through one of these rooms to the box office

Hiding Box Office Did Not Hurt Trade

It is one of the conventions of the business that it is bad policy to make the box office difficult of access. In the main it is a good rule, but all good rules are made to be broken when you can get a better effect, and for the Robertson-Cole special release, "What's a Wife Worth?," F. J. Miller, who has general charge of the houses of the Southern Enterprises in Augusta, Ga., broke the rule and still got better business.

It will be recalled that the story contrasts the rich woman with a dog and the poor woman with a family. Mr. Miller closed in the front of the Rialto with a double setting. One was handsomely done with a stuffed dog (which looks as though it might have been borrowed from the Victor agency) and a sign "To this home babies were but a pest." Opposite was a poorly furnished room with a full setting, the table set for dinner and with utensils on the stove. At night a kerosene lamp burned on the table. Here the sign read "To this home babies were the flowers of God."

Both doors led into the back of the lobby, and the box office, and not a little of the value of the idea was that you could walk right into the sets instead of merely standing and looking in.

If your stage is provided with scenery, this lobby is not much trouble, and it exerts an enormous drag.

Snow Covered Lobby Helped 40 Per Cent

E. A. Rogers, of the Rialto Theatre, Chattanooga, Tenn., knows that now is the time to stress the snow stuff and he spent \$46 on a lobby for Kazan that helped business about 40%.

He built up around the box office and then filled in with foliage to mask the lobby

walls. This is not only cheaper than painting a drop, but it is better, as well; which is the point of Mr. Rogers was considering.

Nothing draws a better business than snow stuff in the first hot days. If you can't suit this lobby to your house, turn back to last summer and you'll find something in the files that will just suit your style of lobby. But you won't find much better.



NOW IS THE TIME OF YEAR TO STRESS THE SNOW PICTURES

This cold-storage stunt in the lobby of the Rialto, Chattanooga, devised by Manager E. A. Rogers, helped boost business about forty per cent. at a cost of about \$46. It's the old log cabin, but it offers some new construction kinks

Wrote Real Nut Copy for Fairbanks Visit

Phellos Sasseen, of the Lyric Theatre, Easley, S. C., got out some real "nut" copy for Fairbanks, when he showed at the Lyric in "The Nut." It's not easy stuff to write without getting idiotic, and this may help others:

You know that a BLACKBERRY is RED when it's GREEN, and that a BROWN cow eats GREEN grass to give WHITE milk, also that a BLACK hen often lays a WHITE egg, and that if a BLACK cat crosses a WHITE person's path it's surely unlucky.

Now WE know that Douglas Fairbanks' latest comedy, "THE NUT," is screamingly funny. It has just played to tremendous crowds at Atlanta's Million Dollar Theatre, the HOWARD, and it will be at the LYRIC, Easley, ONE DAY ONLY, Friday. Admission 15c and 35c. Reviewers commend it very highly, saying it beats all previous Fairbanks' comedies for laughter.

Bring us your troubles on Friday: Doug will make you forget 'em. Pa, Ma, Grandpa, Grandma and all the kids will enjoy it alike.

Glasses for Lloyd

Another adaptation of glasses for Harold Lloyd was used by John B. Carroll, of the Imperial Theatre, Charlotte, N. C., when he played "Now or Never." He had an immense pair of eyeglass rims, large enough to cross the lobby, constructed of cardboard, with cutouts from the one-sheets where the lenses should have been.

It made a fine flash and yet cost only \$2.

He also tied up all the soda fountains, his house artist painting the mirrors with displays for the comedy.

Selling the Picture to the Public

Ambitious Young Man Beat Treasure Search

Grauman's Rialto Theatre, Los Angeles, staged a treasure hunt to put over Marion Davies in "Buried Treasure" and got a raft of publicity, but a sure enough pirate got the treasure and gave a wholly unexpected kick to the story.

J. Le Roy Johnston, of the Paramount staff in Los Angeles, worked up the stunt for Grauman's. He got all the help he asked for from the Examiner on account of the Hearst connection, but the other papers also used the story because it was offered as live news. Several stories were run in succession and as each one picked up some new angle of the stunt, the papers had to use them all to get the full story.

Only Water Used

Two days before the stunt was worked the treasure chest was displayed in a store window and a pirate map was printed in the Examiner. The treasure was planted in a lot back of the Examiner office about three o'clock in the morning. Four other boxes were planted at other points, to mislead possible spies.

But the ruse did not work. Before sunrise the kids were at work and one of them discovered the box and made off with the treasure before the watchman could even get the box back. Another chest was hurriedly prepared, but there was no time to plant it, and a silver dollar was dug in to represent the chest.

This was discovered and the finder posed for pictures, while the entire hunt was ground out and used later in the week as

an added attraction, being continued into the run of "The City of Silent Men" that all might see it.

The members of Grauman's prologue cast gave color to the scene and also posed in the window of the costumer in between times for additional exploitation.

Tin Can Matinee Is Helpful to a Serial

Two truck loads of tin cans disappeared from the vacant lots of Spartanburg, S. C. the other day, and "The Diamond Queen" serial got a fine start off.

Charles H. Amos, of the Strand, a Southern Enterprises house, sought to work the scheme with the daily paper, but the business manager could not see the idea, so he worked it along, but the editor kicked in with a good mention that helped some.

And four cans was good for an admission and a prize of \$5 in cash was offered for the longest string presented at the theatre between 11 A. M. and three o'clock.

Had 530 Cans

Two truckloads of cans admitted 300 boys, and the five spot went to a youngster who chaperoned 530 up to the box office. The next nearest was 483 and several ran from 100 to 250.

Mr. Amos does not say whether or not he used the parade feature, but if he did, we imagine that the stunt needed no brass band.

The tin can idea is always good and the prize for the longest string gives it a new angle. In most sections you can sell the cans at a small profit over the prize.

Something New Again in Artistic Display

The Princess Theatre, Denver, offers something really new for a narrow entrance lobby. Exploiting "The Devil" with George Arliss, the entire upper portion of the space was filled with discs of all sizes and colors. They look like inflated toy balloons, but some on the side show themselves as flat.



THE DISC FRONT

This will work well with any colors, but but if you will set them a trifle back into the lobby, paint them with colored bronzes and set up a pair of strip reflector lights, one either side, in front you will get even more out of the idea.

In a small town you may have to order ahead, but you can get metallic paints in blue, green, red, purple and copper as well as gold and aluminum and the effect of the light playing on these discs will be worth the slight trouble entailed. From the quality of the photograph we imagine that flat colors were used by the Princess, but try the bronze some time.

Punning Lobby for "Back Door" Dates

Vern E. Johnson, of the Jefferson Theatre, St. Augustine, had a "back door" lobby for Mary Pickford in "Through the Back Door" something like that used in Charlotte.

The lobby was set to suggest the rear entrance with a wood pile, axe, buck saw, wash tubs, old tools, brooms, a mop and other backyard bric-a-brac. It was all lettered "Our Back Door."

On the various properties were punning signs such as:

"Axe the manager 'Through the Back Door' if you are not satisfied." "You wood knot regret seeing Mary Pickford 'Through the Back Door,' and 'Let's Mop-Up. After me you're next 'Through the Back Door.'"

It won three unsolicited mentions in the daily papers and handed patrons a laugh that helped the summer business not a little.



WE WOULD RATHER HAVE THE PIRATE THAN THE TREASURE

Providing, of course, that we could pick the pirate, not the one with the whiskers, on the left, but the one with the top boots. They are members of Grauman's prologue cast ballyhooing a treasure hunt for "Buried Treasure"

Selling the Picture to the Public



YOU MISS THE EFFECT OF THE BRILLIANT FLOWER HERE

But in front of the Modjesko, Augusta, Ga., the bright flowers stood out against the drape of grey Spanish moss like a fire in a cave and helped strongly to put over the Griffith-First National release

Raised Hell in Lobby for Arliss Production

When George Arliss in "The Devil" showed at the Globe Theatre, McKeesport, Pa., the inhabitants certainly got a forecast of the future of the unrighteous. There were devils all over the place and in assorted sizes from the small window cutouts tacked to the top of the frames to one larger than a three-sheet.

The only place you could turn to without seeing the devil was the box office, so naturally you fled to that sanctuary and bought a ticket.

The Globe has done a lot of good exploitation, but it went the limit on this because it knew that each effort would bring in real money. Even the crescents on the arch were filled in with voluptuous ladies and the centerpiece was the cutout from the big stand. It is about the most elaborate lobby yet sent in on this production.

"Love Flower" Lobby Simple and Selling

Although the photograph which illustrates the decoration of the Modjeska Theatre, Augusta, Ga., does not show much detail, it does suggest the general effect obtained by F. J. Miller for Griffith's First National production, "The Love Flower."

Against a bank of grey Spanish moss, rises a pedestal of white upon which were placed a few brilliantly colored flowers, a circular bed of moss concealing the base of the pedestal. A sign lettered for the title was the only advertising matter.

The chief effect lies in the use of the gorgeously colored flowers against the almost solid background of grey, but this cannot be shown in the rather poor flashlight because the actinic value of the flowers sinks them into the background, but

the photograph gives the idea and you can build a very effective lobby, using the Spanish moss where it is available or renting spanghumm moss from the florist if you are located in the north.

If you have played "The Love Flower" you can use it for "The Passion Flower" and for a number of other titles.

Send in your stunts. They may help other showmen.



THERE WERE MORE DEVILS IN McKEESPORT THAN IN HELL

That is when George Arliss in "The Devil" was seen there at the Globe. There are twelve in plain sight to advertise the showing, and all sort of cutouts. With red globes in the lobby you could almost smell the sulphur burning

Blue Tag Helped Tell "Blue Sunday's" Coming

J. Deisch, of the Majestic theatre, Cudahay, Wis., booked in Universal's "Blue Sunday," the Lyons and Moran comedy, and booked it on a Sunday, at that. Sunday showings are still permitted in Cudahay, and he figured that the comedy might help keep the town that way.

To put the story over, he decorated all automobiles with a blue tag, printed in a deeper blue, which read:

You are not
ARRESTED
and won't have to
APPEAR BEFORE THE JUDGE
But don't forget that
BLUE SUNDAY
is on in Cudahay
Sunday, May 22.

The capitalized lines were about 36 point bold, while the rest was set in ten point, with the result that the first flash was startling.

After the automobiles were all dressed up, Mr. Deisch tackled baby carriages, and induced merchants to slip them on all bundles. These tags were provided with clips instead of strings, so that there was no labor in affixing them. Merchants who might have kicked at tying the tags let them go through because they were so easily handled. The clips only cost about ten cents a hundred, and a couple of small boys will put the clips through the punch hole in the tag for a couple of passes, so the cost is slight and the advantage gained is material. Ask for "ideal" clips.

This is one of the best tag stunts yet, and the clip idea is good for any tag that does not have to be tied.

Tell What You Know

Just because you know about the film business, don't think that everyone else does. Most fans are eager to find out all about things, and a few comments on the business now and then will help your program more than all the jokes you can clip from the papers. Encourage people to ask questions. It helps sell tickets.

Selling the Picture to the Public

Still and Rifles Cost

Six Passes and \$2.50

Anyone would be glad to pay \$2.50 for a lobby that would boost the average \$300. That's the way G. M. Phillips, of the Galax Theatre, Birmingham, felt about it when he planned a display for "The Kentuckians."

He borrowed a captured still from a Government agent and handed out three passes. The rifles, the old squirrel sort, cost another three passes. These were carded: "The Marshall and Stallards used guns like these in the big feud in 'The Kentuckians.'"

Only Water Used

The still was placed in front, and after the photograph was taken the still was loaded with water and a fire was built beneath, so that steam came from the spout, but it was not the aromatic vapor that used to be so enticing.

Another interesting point was a display of photographs made by revenue agents in their raids. These were also loaned by the Government agent. With a few pine boughs, to give color and fragrance, the display was complete, and it cost only \$2.50 to fix up, but Mr. Phillips had to promise not to take the still down the cellar after the show and make it work overtime.



NO TROUBLE TO BORROW STILLS IN THESE DRY DAYS

Any Government agent can lend you a dozen or so. G. M. Phillips, of the Galax, Birmingham, borrowed this still to promote "The Kentuckians," and pulled down an extra \$300 at a cost of \$2.50 and six passes

Turpin Hash Sold

"Small Town Idol"

Oral D. Cloakey, of the Lyceum Theatre, Winnipeg, an Allen house, put over "A Small Town Idol" by offering a two column advertisement in which was a cut of Turpin cut into segments. Prizes were offered for the best drawing made from the reassembled picture by any child under fifteen years of age.

The drawings were displayed in a downtown window and made a display with a strong local angle. Three cash prizes were

awarded the best drawings, and interest ran high.

Every really successful picture showman has Picture Theatre Advertising in his office. Good exploitation means good business.

Spanish Galleon in An Arcade Entrance

Having an arcade entrance, the Regent Theatre, Rome, N. Y., can handle big stuff effectively, and one of the best stunts B. L. Burt ever worked was recently done for "Treasure Island." Aided by Harry Swift, the Albany Paramour, he built a reproduction of a Spanish galleon in the arcade with a jolly roger and a pirate's chest and set rocks and almost everything but water, and he would have had that only it didn't rain.

The ship was built along the lines of recruiting ships used in the parks during the war, except that it was covered with cloth instead of planking. The framework was light scantling, with a high bow, roughly following the lines of the old ships of the time.

Big Matinees

Rome is not a large city and the news spread quickly that there was something big in the lobby of the Regent, and most of the town came to see. It made a good night business, but it had a surprising effect on the matinee business. This is usually light, but they played to crowded houses in the afternoon. Of course, the story brought them in, but the exploitation sold the story.

If you can't build a ship, you can at least build the bow of a ship over your box office, with a hole under the bowsprit to sell tickets through, and you can use it for "Treasure Island" and "Buried Treasure" and several other stories, if you make it in sections so you can use it again and a coat of paint will change its appearance each time.



NO ONE GOT SEASICK ON THIS CRAFT FOR GOOD REASONS

It was anchored to a sea of concrete in the arcade entrance to the Regent Theatre, Rome, N. Y. Set rocks on either side helped to give a suggestion of a setting, and you could walk all around the ship without getting your feet wet

Selling the Picture to the Public

Old and New Ideas for "Outside the Law"

Some new stunts as well as the good old ones were worked by Joseph H. Mayer for the Isis Theatre, Indianapolis, on the run of Priscilla Dean in "Outside the Law." One of the best was a peremptory order to householders to clean up their back yards as they were outside the law. This led to the inquiry as to who the "P. D." was who signed the notice and the prompt response that she was Priscilla Dean.



JACK ROHR'S WINDOW

Teaser ads on the "If" you do this or that you are outside the law ran for the week before the showing and worked as well as they did in New York, where they

were played on 28 sheets and suppressed by the police.

A special letter of approval was obtained from Miss Dean for Jack Rohr, who has an advantageously located haberdashery, and he posted this to the window and filled the rest with pictures for the show, as you may see.

It was not a very large window, but it was where it got notice. A jeweler was tied up with a liberal display of the window cards and around the neck of each portrait was a string of manufactured pearls. He reported a substantial increase in business through the simple aid.

A prison lobby front put the finishing touches to a campaign that brought in real receipts.

Horse Shoe for Luck Price of Admission

Because the Grand Theatre, Greensburg, Pa., was reopening after an extensive renovation, Jennings and Case wanted a stunt to get the house back on the map. They had Tom Meighan in "The City of Silent Men" for the first attraction, and William N. Robson, Paramounteer for the Pittsburgh district, was asked for a suggestion.

He took the tin can matinee idea, gave it a twist and suggested that they offer a free admission to every kid who brought in a horseshoe for luck.

It was good luck for the kids, for most of them had horseshoes treasured away somewhere, and they all came, from a millionaire kid, (who is seen in the cut with a cap on his head) to the boy with a single nail for suspenders, and if the Grand is not lucky, it's not because it did not get the proper start.

About two hundred kids, each with a horseshoe and a voice, can put over any attraction, and the people in the adjoining towns phoned in to find out what the noise was all about.

This is not only a good stunt for an opening, but it can be worked for any good luck or horse story, and it will give a bounce to any campaign. Keep it against the coming of a story you can use it on.

Fight Talk Makes Serial Good Again

The coming fight between Carpentier and Dempsey is bringing back to life the Dempsey serial, "Daredevil Jack," handled by Pathe. The Virginia Theatre, Washington, D. C., smeared the lithographs all over the front, used a cutout and a floor mat, posted the odds and asked "Why Wait Until July 2." Bill Hart was on the same bill, but for once he went to second place.

If Dempsey comes through, as he should, they will pack the serial away in moth balls and wait for the next match, but if he doesn't, you can hire a serial mighty cheap, for a time. Meanwhile it is a big cleanup



THE DEMPSEY SMEAR

for exhibitors who cannot get the training pictures.

Don't use only one style of exploitation.
It does not pay. Change the appeal.



IF HORSE SHOES ARE LUCKY, THEN THE GRAND THEATRE, GREENSBURG, PA., IS GOING TO MAKE MILLIONS
William N. Robson adapted the tin can matinee stunt to the opening of the new house, and at the suggestion of the Pittsburgh Paramounteer, Jennings and Case offered free admission to the opening show to every kid who brought in one good luck emblem. Several hundred shoes were turned in, and Tom Meighan, who was the opening attraction, kicked in with a telegram

Selling the Picture to the Public

Alliance Specializes on Full Page Spaces

Once more the Imperial Theatre, Alliance, Ohio, uses a full page for a half page cut and turns the advertisement sideways because the cut will not fit the cross. The Alliance Times uses only a seven column page with the twelve em column. The cut is made for an eight column page, so the Imperial turned it around and used it in that position, getting a well balanced display, though we do not like that perpendicular display for the star name on the left. That was probably put in to fill up, since it is repeated in the cut, but it would have been better to have run a comment on the story there, telling just what it was all

A SIDEWAYS FULL PAGE

about and making a play on the Du Barry angle, which is the real selling point of this story. There was not much room, but the cut could have been shoved over to the right (it did not have to be exactly centered), and that would have given a three inch column in which to tell about it. The house had the nerve to cut a notch in the cut. It might have gone further and have placed the cut off center to get space for a proper display. In the original the cut is in green and the rest in black, making a handsome flash.

—P. T. A.—

Good Small Displays

Real Test of Skill

Good small advertisements are much harder to work than large spaces. For this reason we take a particular interest in the small spaces designed by Harold B. Franklin for the Shea houses in Buffalo. The two shown here are good, but not above the

TWO OF MR. FRANKLIN'S DAILIES

Franklin average, though that on the left is about as good as anything Mr. Franklin has sent in. These are 35 lines single and they stand out on the printed page as well as they do in proof. A lot of good proofs sink into the page when put in good company, but Mr. Franklin proves his pudding by sending along the full page so the value

can be judged. He does not have to be afraid to do so, because they always get over. His artist seems to be working toward the idea of a spot of color in his displays. A recent set for the Hippodrome used a black circle in a series of six daily ads with unusual effect, but this particular space is even better. It gets equal display for two attractions in about two and a half inches.

—P. T. A.—

Sam Sivitz's Spaces

Make a Big Jump

It looks as though Sam Sivitz, of the Rowland and Clark Theatres, had been able to dig up a new artist, or perhaps he has reformed the old one. At any rate, this display is well ahead of the work he used to be able to get from his helper, both as to setting in type and in the matter of hand lettering. He has found a nice italic that the printer is willing to use, and for the first time he has been able to persuade his artist to make a hole for it even if the stuff does come at the top of the display. This is the best looking regular advertisement Mr. Sivitz has ever sent in and we think it must be because he has found an artist who will work in with him in getting results. Mr. Sivitz has had a tough time with artists and his experiences would have discouraged one less persistent, but he has kept on trying until now it looks as though he would be able to get results. His advertising is far more inviting in appearance and in time we hope to see that the influence of his work extends to the rest of the dramatic page in the Pittsburgh papers. They have held the booby prize for so long that it is likely that reform will be slow, but Mr. Sivitz is getting in a position to act as peace-maker. If you will compare this cut with some of the early efforts, you will note the large improvement. The artist, however, is still making the mistake of using fine line lettering in the black spaces. He does very well with the lower portion of the Tom Mix, but with the Ray space he has more lettering so he makes the letters thinner and much more difficult to read. On the other hand he has done a better job on the signatures. By sinking the Regent slightly, he gets a better display for all three than would be the case were they all on the same line. This is a simple trick, but one used as often as it would be. Mr. Sivitz should feel cheered up. He is getting the results his persistence deserves.

SAM SIVITZ GETS BETTER RESULTS

Not a Pretty Space

But Sells Big Idea

This three eights from the Lyric, Bridgeport, is not marked by artistic arrangement, but it packs more kick than a pretty picture or a nice arrangement of type. It sells not only "The Inside of the Cup" but the idea of good pictures as well, for people will argue that there must be some good in pictures when three well known local clergymen will endorse a produc-

THE BRIDGEPORT ENDORSEMENT

tion. That narrow column on the right is worth the entire list of adjectives in the matter of selling, for it will bring into the house many who have the wrong idea of pictures in general. With the guarantee of the clergymen, they will feel safe in attending, they will like the production and come away with the idea that perhaps the pictures are not as bad as the professional reformers would have them believe. They will come away with a personal knowledge of the picture; and if the situation could be analyzed it would be found that nine tenths of those opposed to the pictures have only a hearsay knowledge of the pictures against which they

Selling the Picture to the Public

declaim. In the early days the censors were brought into being not so much because of the pictures on the screen but because house owners persisted in decorating their fronts with the most atrocious stock paper they could dig out. Today the posters are mostly true to the film but the small percentage of loud pictures is all a lot of people ever hear about. Pictures which can command clerical endorsement are disinfectants to the filth, and should be especially sold to the people who seldom come. The Lyric is to be commended for its good stand.

—P. T. A.—

Worked in Advance for "Reputation" Run

Because they had first showing, the Alhambra Theatre, Milwaukee, was up on its toes to get a record for "Reputation" for other managers to shoot at. Friday before the opening they slid the current feature to give most of the space in a five column seventy line drop to the Universal special, announcing "She'll be here Sunday." The announcement was brief, but

THE ALHAMBRA STARTER

to the point. It is a model of good copy writing. You get the idea that you are going to see something, and this is not because of the largeness of the talk, but on account of the sincerity with which a modest statement is made—comparatively modest, that is, for it says that it is the biggest production of her career and the best that the house has offered its patrons this year. That is not exactly shrinking from the limelight, but there is no excess of adjectives and the picture makes good for what is said. On Sunday, the opening day, the house broke into a better than half page wit a lot of line cuts that get over where half-tones of that size would be lost. The central panel sells the general idea in large type, and there are four small banks of ten points which are used merely to back up the larger type. The main bank is good copy, well set. It can lick any

THE SUNDAY SMASH

announcement in the dramatic section and beat up the department store advertising. There is nothing spectacular about it. It is just a thoroughly satisfactory job both as to copy and display. The type faces are all clean cut and are spaced to be read, though the lines were not opened up, the spacing being on the type body

through the use of tall ascenders and descenders. Take a good long look at it and then show it to your printer. It may encourage him to try and give you better results.

—P. T. A.—

Full Page Splash for First National Week

The Kansas City First National exchange arranged for a good full page for First National Week, with big displays for three of the leading franchise holders and a list of all of the houses in that territory using the service. This is the usual thing in a drive week and in

THE FIRST NATIONAL PAGE

no way unusual save in the cleverness with which the space has been handled. The three panels each work for one of the larger houses while at the right, on top, the stars are listed and the houses in the lower left hand corner. The type at the top, between the stars and the Royal space is talk about the First National and its productions. The composition of the First National prohibits the general use of national advertising, but the big week gave the exchanges a chance to put one over, and the Kansas City end did more than merely nicely. There is a tendency to fill full pages to the point of overcrowding which has been avoided here.

If These Pages Help You Why Not Send for a Copy of PICTURE THEATRE ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know. It costs only \$2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

Wastes Good Copy in Wilderness of Type

W. W. Holliday, of the Palace Theatre, Muscatine, Iowa, took a full page for Pola Negri, in "Passion" and then wasted it on a lot of personal opinions that do not mean anything in particular. Had these been the comment of local people, there would have been a punch to the idea, but no one in Muscatine probably cared a rotten egg for the opinion of "Mrs. W. H. Gilbert, prominent club woman, member of the Theatre Club, Mozart Club and Poetry Society." It doesn't mean a blamed thing. And then, over in one corner Mr. Holliday pulls a peach and he does it in ten point. He says: "Not to see 'Passion,' with its cast of five thousand, at the Palace Theatre, will mean to be left out of countless conversations during the next week." Think of that. He puts that wonderful line in a ten point to make room for the opinion of "Miss Nancy McGarry, teacher at Hunter school" which is not a local institution but a New York normal school that not many New Yorkers know of except that they were asking for money not long ago. That "Not to see 'Passion'" is the best selling line that could possibly be used. It's touched with genius. That should have been spread across the page in four line letters. That will sell the picture in Muscatine—or anywhere else. People don't care for personal plugs unless these are the opinions of people they know; of people in their own home town. To give nearly half a page

A WHITE FILL PAGE

to this sort of thing benefits only the newspaper. But tell them they will be out of it if they can't talk about "Passion." Convince them, in a few words that that statement is a fact, and the show will run to extra performances. Mr. Holliday has buried one of the most brilliant lines produced on "Passion" that he might revert to the most hackneyed form. If you can't think of anything to say in a full page but out of town opinion, either cut down to half a page or go to poster type for the title. But remember that line about not being in the swim and use it yourself the first time you have a really big picture. But don't waste it on anything short of a picture of the importance of "Passion."

—P. T. A.—

Planting Copy

Always have a welcome for the newspaper man who covers your beat and for the man who

Robert Brunton Discourses on "Without Benefit of Clergy"

By Edward Weitzel

ROBERT BRUNTON has so little of the publicity promoter in his composition that it took the combined efforts of Joe Reddy and myself to dig the following interview out of him. Seated between the two of us, he was apparently unmoved by the promptings of the enthusiastic Joseph and the adroit (?) questioning of the third party to the mental symposium. Calmly and deliberately he discussed "Without Benefit of Clergy," the first of the series of features to be written by Rudyard Kipling under that author's contract with Pathe.

Robert Brunton is the producer, and James Young the director of the picture. Pressed for his own opinion, after Joe had told us of Paul Brunet's enthusiastic opinion of "Without Benefit of Clergy," Mr. Brunton said:

"There's no room for doubt on one point, at least—the picture is Kipling through and through. With Randolph Lewis as his technical aid, the novelist produced a continuity that is as nearly perfect as a producer can hope to get. We were previously in receipt of drawings, designs, models and certain materials forwarded from England which enabled us to prepare the sets with photographic exactness. The street and bazaars and all the details for the scenes in the ancient Hindu city of Lahore present such faithful realism that natives of India who are members of the Hindu colony of Los Angeles were quite wild about them. Being able to follow Kipling's continuity almost to the letter, the picturization of the celebrated story is equally faithful.

Strong Public Appeal

"It goes without saying that lovers of Kipling fiction will like the picture. It is rich in sympathetic qualities which usually have a strong public appeal. Its pathos strikes the true note, and I have seen it draw tears from the most hardened of critics."

"It made me cry," admitted Joe, "and every one knows that I'm hard-boiled."

There was a sympathetic pause. Then Mr. Brunton went on:

"It is difficult for me to define the status of the Kipling picture—I have been too close to it for so long. At present I do not seem to get it in perspective. The Pathe people seem enthusiastic, and they are pretty experienced. Of one thing I am certain: the history of this production, which shows one of the greatest writing geniuses of these times mastering the technique of writing

for the screen, will be stimulating in the right direction. What the art of the screen particularly needs is more writers of the best creative powers fitting themselves to make the most of the screen medium.

"The rewards will be far greater than any of them can gain by the writing and publication of books—even greater than are won from one striking stage success out of a hundred. The capable screen author, too, will see his public of maybe, a hundred thousand multiplied into millions. Creative writing never has been offered such an opportunity since books began to be printed.

"This Kipling production makes its appearance at a most fortunate time for the turning of writers' minds in the direction of the screen. In the last six months the producers of pictures have conducted a general and thorough house-cleaning. Their shelves are cleared of goods of indifferent quality and the era of better quality has set in."

Lewis Is Made Official of Firm Distributing Power's in San Francisco

W. W. Lewis, one of the pioneers of the motion picture industry on the Pacific Coast, has just been elected vice-president of the Theatre Equipment Company, San Francisco distributors of the Nicholas Power Company. "Bill" Lewis, as he is known along the entire Pacific Coast, was one of the pioneer projectionists on the West Coast and held important official positions in connection with his work at the Panama-Pacific International Exposition, San Francisco, 1915, and the Pacific Exposition, San Diego.

As a projectionist he attracted much attention during these two expositions and has received official recognition of the work performed. Prior to his connection with these two exposition he had worked on Power's machines in some of the most important theatres in the West. He was, therefore, thoroughly familiar with the Power's projector, and when appointed Pacific Coast representative of the Nicholas Power Company in 1916, at once became a valuable member of its selling staff. He is an old member of the I. A. T. S. E. and still holds his card in the organization.

Mr. Lewis's experience as a practical projectionist, and the valuable training acquired as part of the selling force of the



W. W. LEWIS

Nicholas Power Company will undoubtedly prove of great assistance in his new work as vice-president of the Theatre Equipment Company. The Power company recognizes the importance of having practical projectionists connected with the sales end of the business, and while the company regretted losing the services of Mr. Lewis as its representative, it was a source of satisfaction to have him continue his connection as one of the heads of the Theatre Equipment Company.

Choose West Hotel for Convention Headquarters

Selection of the West Hotel as convention headquarters for the annual sessions of the Motion Picture Theatre Owners of America on June 27 to 29, is announced this week by William A. Steffes, president of the United Theatrical Protective League, the local unit of the national organization.

Mr. Steffes has sent out an announcement urging exhibitors to make their reservations early because of the expected large attendance. Mr. Steffes, as head of the committee making arrangements for the convention, reports that details of the convention are being fast completed and that prospects indicate a record attendance.

To Aid in Welcoming

Business and civic organizations of Minneapolis are planning joining with the Northwest exhibitors in helping to welcome the strangers to the city. Perry S. Williams, conventions and publicity chairman of the Minneapolis Civic and Commerce Association, is in frequent consultation with officials of the United Theatrical Protective League to devise entertainment features that will be attractive and interesting.

MUSIC AND LABORATORY SPECIAL

Next Week's Issue of

Moving Picture World

will contain a special laboratory section and a special musical section in addition to convention news of the greatest interest. You will want to read all of it.

Actor's Fund Festival in Los Angeles Is An Artistic and Financial Success

THE benefit given by the stage and screen players for the Actors' Fund at the Beverly Speedway in Los Angeles on June 4 was an unqualified success socially, artistically and financially. Complete returns have not yet been compiled, but conservative estimates place the amount realized at considerably more than \$100,000.

Daniel Frohman, under whose personal supervision the benefit was staged, states that the receipts totaled a greater amount than has ever before been taken in at one day's entertainment of this kind. Practically every member of the local stage and screen colony, stars, players, extras, managers directors and writers, as well as hundreds of society women and public spirited club members, had a hand in the success of the festival.

The program opened with a big rodeo, headed by Tom Mix, Dustin Farnum, Will Rogers, Roy Stewart, Buck Jones, Hoot Gibson, Antonio Moreno, Harry Carey, Bill Hart and a cast of 300 western riders, ropers, bull doggers, busters and buckaroos. "Snowy" Baker staged an Australian stockmen's show, with twenty native Antipodeans as assistants.

There were many races, roping and riding contests, a whooping big stage shoot-up, and as a grand and glorious finale, a Charlie Chaplin parade headed by Charlie himself and an army of juvenile imitators. The entire infield of the Speedway was devoted to the concessions, and never was there a Midway, Pike or Trail of such allure.

Sid Grauman supervised a Beauty Show and Matrimonial Lottery and found a wife for a rich Arizona rancher. Dick Ferris and Buck Massie managed a Turkish harem with half a hundred beauties. Charlie Murray was boss of a '49 camp.

The Lasky studios were represented by the reproduction of a Spanish hacienda where Cecil DeMille made a movie for the delectation of the crowd. The American Cinematographers operated a studio where moving pictures were made of the hoi polloi or anybody else that had the price.

Twenty-five Christie bathing beauties made things lively and lovely in the Up-lifters' Camp. Charlie Ray had a country store which he "tended hisself." Elinor Glyn told fortunes good and bad in a gypsy booth. Mrs. Jesse Lasky, Mrs. William DeMille and Mrs. Wilfred Buckland conducted an art store. Hal Roach operated a one-man street car.

The Writers' Cottage gave the public an intimate glimpse of such eminent pen pushers as Sir Gilbert Parker, Elinor Glyn, Rupert Hughes, Gouverneur Morris, Rita Weiman, Alice Duer Miller, Clayton Hamilton, Edward Knoblock, Bayard Veiller and Rob Wagner. Rob and Will Rogers ballyhooed this booth in a most apt and able manner.

The festival lasted until after midnight. The outstanding feature of the evening program was the super-pageant, "The Adornment of Woman," presented on an 800-foot stage. Seven hundred performers had parts in the spectacle, among them Rosemary Theby, Bebe Daniels, May Alli-

son, Ruth Roland, Irene Rich, Dorothy Dalton, Rubye DeRemer Dorothy Phillips, Mary Thurman, Eva Novak, Kathleen Clifford, Shirley Mason, Kathleen Kirkham, Claire Windsor, Ethel Grey Terry, Phyllis Haver, Ethel Clayton, Wanda Hawley, Julia Faye, Lila Lee, Shannon Day, May McAvoy, Ruth Miller, Pauline Frederic, Ruth Renick, Gloria Swanson, Kathlyn Williams,

Mildred Harris, Priscilla Dean, Florence Stone, Marjorie Daw and Virginia Hammond.

Douglas Fairbanks staged a scene from "The Three Musketeers," with himself and members of the cast in costume. Mary Pickford presented a picture from "Little Lord Fauntleroy" and simply brought down the Speedway.

Leading Italian Female Star to Produce Four Films Yearly for Audiences Here

CONTRACTS executed between Signor Giuseppe Barattolo, president of the Unione Cinematografica Italiana of Rome, Italy, controlling the productions of Pina Menichelli, Carlos Amato, president of Societa Rinascimento of Italy, makers of the Pina Menichelli productions and Ernest Shipman of New York, specify Shipman as the distributing factor for all of the Pina Menichelli productions for a period of five years.

"The Naked Truth" and "The Dangerous Age" are finished and enroute to New York; Emile Zola's "A Page of Love" and Pinero's "The Second Mrs. Tanqueray" are now in the making. Carlos Amato will take his company to London for the exteriors of the Pinero story. Four Pina Menichelli pictures a year are assured American audiences under this contract.

During Ernest Shipman's recent visit to Rome, he viewed most of the costume and modern productions of the U. C. I. and was

particularly impressed by the splendid technique and highly developed dramatic values which were evident, especially in the modern stories.

Pina Menichelli is accorded first place in the estimation of theatre-goers in Italy and most Latin countries and her name heads the popular vote contests in all the theatres of Rome. In "The Naked Truth" this artist impersonates the character of a matured woman and in "The Dangerous Age" she is a child of fifteen years. Mr. Shipman says her art is so pronounced that in either instance one would say that she quite accurately depicted the desired age upon the screen.

Carlos Amato, the guiding spirit back of the Pina Menichelli Productions, is in Italy called the productive genius of the screen. He is a man of vision and practicability and insists upon introducing any foreign co-operation which will advance the success of his star.

Selznick Man Seeks in England Correct Detail for "Justice"

JAMES FOSDICK, assistant art director of Selznick Pictures, will sail for England on June 14 on the Aquitania, to make a thorough study of British court and prison procedure for the guidance of the producing organization in making the screen version of John Galsworthy's drama "Justice." He will spend two weeks making notes and sketches in the criminal courts and in the Reading jail. Soon after his return it is expected that work will begin on the building of the elaborate sets for the big production.

In sending Mr. Fosdick to England for this research work, Myron Selznick, vice president and production manager of Selznick Pictures Corporation, supplies a tacit reply to a letter published in a New York newspaper a week or so ago, in which a defender of English screen production maintained that American companies, producing pictures where English scenes are shown, are utterly oblivious of the difference between English and American customs.

"It was only after studying several English pictures in which court and prison scenes are shown, that I decided to have a representative go to England and get the data at first hand," says Mr. Selznick. "With James Dent, production manager, and Albert d'Agostino and Paul Dodge, who are in charge of the technical department, I looked at several British films, and in many important phases the various Brit-

ish producers contradicted each other as to the correct legal procedure in various details.

"While the technical department could unquestionably have provided information that would have passed muster, I am determined that in this production of 'Justice' every last detail shall be authentic. We will reproduce upon the screen exactly what Mr. Fosdick sees in actual operation."

Rothafel Is Honored for Work in Behalf of Music

June 11 marked the close of a year since S. L. Rothafel took over the direction of presentations at the Capitol Theatre, New York. In appreciation of the work he has done for the development of music with motion pictures, the Capitol Grand Orchestra has presented him with a marshal's baton.

The stick is of ebony, encrusted with gold and surmounted by a gold dome of the Capitol studded with diamonds. It was under his direction that the orchestra has grown to its proportions of eighty pieces and achieved its present standard of distinction, and that such institutional feature as the Capitol Ballet Corps and Capitol Mixed Quartette were established and developed.

MARSHAL'S BATON GIVEN S. L. ROTHAFEL FOR HIS WORK IN BEHALF OF MUSIC

In the Independent Field

By C. S. SEWELL



Equity Acquires Sales Rights on Audrey Munson's "Heedless Moths"

Not satisfied with having secured the Ziegfeld spectacular production, "The Black Panther's Cub," Equity Pictures Corporation now announces the acquisition of the sales rights to the Audrey Munson production, "Heedless Moths," produced by Perry Plays, Inc., and directed by Robert Z. Leonard.

This picture is now having its premiere at the Greenwich Village Theatre in New York at a top price of \$2.75, and the cast of the production includes Hedda Hopper, Ward Crane, Irma Harrison, Tom Burroughs and Jane Thomas.

Miss Munson has for many years been known as among the most noted of American artist's models and she has received an unusual amount of newspaper publicity. The story is described as dealing with the history of several famous masterpieces and the life of the artists' studios as revealed by Audrey Munson, who posed for the statues ornamenting many of this country's most famous buildings and monuments. It is heralded as the life story of this celebrated model and deals with an angle of life with which the public is unfamiliar.

The picture has been artistically produced with unusually beautiful sets, which are out of the ordinary, and is a spectacular production.

In announcing the distribution of this picture of the state right field, Equity officials report an increasing demand from independent buyers for bigger and better productions, and point to this demand as a proof of the wonderful possibilities of the state right market. This picture is said to be one of the biggest productions ever offered to state right buyers.

Mack & Withers Offer Five-Reeler

Mack & Withers, newcomers in the state rights distribution field, announce the release of a five-reel feature, "Gold." It is a "Western" subject, the locale of the story being laid in California. The author of this photoplay is Peter B. Kyne, well-known for his stories in the Saturday Evening Post and as the author of several successful screen dramas.

Several Sales on "Sarg's Almanac"

George L. Meeker, general manager for Tony Sarg's Almanac, announces that arrangements have been completed for the distribution of this series through the following representative state right exchanges:

Nu-Art Pictures Corporation, Skirboll Brothers, Peacock Productions, Doll-Van Film Corporation, Rialto Production, Columbia Film Service, Ascher Brothers, Floyd St. John Co-operative Film Exchange and DeLuxe Feature Film Company. Foreign rights are being handled by Inter-Ocean Film Corporation.

Sells Franchise

Associated Photoplays announces the sale of franchise to S & S Film Company, of Pittsburgh, for Western Pennsylvania and West Virginia, and report the negative for

their third feature, "The Ghost City" is now en route from Los Angeles.

Robert Priest Issues "Snappy" Booklet on Callahan Comedies

Robert W. Priest, president of The Film Market, Inc., has sent to exhibitors throughout the United States and Canada, to state right buyers and photoplay editors, an eight-page booklet in relation to the Jimmy Callahan Comedies. It is

"Tarzan" Sale

Tarzan Serial Sales Corporation reports the sale of rights on the new "Adventures of Tarzan" serial to Universal Film Mfg. Co. for South America, Mexico, Central America, Panama, Cuba, Porto Rico and the West Indies.

profusely illustrated and is printed in colors.

The booklet gives interesting information in relation to Mr. Callahan's plans, his company and studio in Atlantic City, with portraits and records of his technical staff, scenes from the first three comedies, the star in ten comedy poses, portraits of his "chorus," and selling argument to state rights buyers and exhibitors. The reading matter occupies only about one and one-half pages. The effect is to create interest without tiring the reader with reading matter.

The scenes from three comedies are said to show the novelty of the comedies and the clever way in which Mr. Callahan introduces burlesque, travesty, extravaganza and farce.

While Mr. Callahan has eliminated comedy of the slap-stick school, he has not lost sight of the fact that his productions must possess the widest appeal, and he therefore gives to many situations the broad comical definitions that will make it pleasing to all classes.

Mr. Callahan will begin work in his new studio in Atlantic City within a few days, completing his fourth comedy in a series of twenty-six.

Patrons Choose Sport Pictorial

At Watch Hill, R. I., a summer resort, the management of a big motion picture theatre there has been able to put into practice the theory of allowing his patrons to select their own type of motion picture entertainment. Under this procedure the Arrow Film Corporation reports they were paid a complement recently when the patrons selected the Sport Pictorial for their short subject fare every week for the entire season.

Joe Has New One

While he is somewhat sensitive about the details of the proposition, Joe Brandt has entered into an agreement with Pat Sullivan, the well-known cartoonist, to prepare a special novelty subject. "Funny Feliz" is said to be the watchword.

The Outlook Is Encouraging

A SIGNIFICANT feature of the news received from both distributors and exchanges recently is the fact that it is strongly optimistic in tone. As shown in an article in our last issue, W. E. Shallenberger of Arrow, Joe Brandt of C. B. C., Victor Fischer of Associated Photoplays, C. C. Burr of Affiliated Distributors, J. Joseph Sameth of Forward Films, Melvin Hirsch of Aywon, and other prominent independent distributors not only report an improvement in conditions, with increased buying on the part of the exchanges, but this report is also borne out by advices received from exchange men and exhibitors in various sections who are looking forward to a prosperous fall season in which the independent field will get a large share.

Another healthy sign is the manner in which the distributors are backing up their faith in the outlook for the state right market by announcing big features and increasing their schedule of releases. Equity Pictures Corporation, which only recently secured the spectacular "Black Panther's Cub," has just announced another big picture, the Audrey Munson production, "Heedless Moths," Arrow Film Corporation is ready with the first of four James Oliver Curwood stories, with a new series of Jack Hoxie's and Neva Gerber features and "The Blue Fox" serial, Tarzan Serial Sales Company has announced a new Tarzan serial, and there are other special productions of high calibre which will soon be ready for the independent market. An enlarged program is also announced by Associated Photoplays, Affiliated Distributors, Aywon, and others, and Joe Brandt has a big western special, "Hearts of the North."

Exhibitors in various sections of the country who previously reported a falling off in attendance are now reporting an increase in patronage. This is naturally reflected in the bookings from the exchanges, and there is also a healthy tone in the building market.

While reports indicate that the independents are coming in for a good portion of the business, both the national distributors and exchange men should redouble the impetus that they are putting in their sales campaigns. Go after the business tooth and nail and see that you get your share.

C. S. SEWELL.

In the Independent Field

Arrow's Curwood Series Receives Unusual Tribute from the Author

According to an announcement from Arrow Film Corporation, James Oliver Curwood, the author of many popular Northwest and Alaskan motion picture stories, paid an unusual tribute to the series of four Curwood pictures being produced for distribution by Arrow when he visited Maine recently to watch the final work on the first release of the Arrow-Curwood series, "God's Country and the Law."

Mr. Curwood made the trip from his home in Michigan and was the guest of ex-Governor Carl E. Milliken and Frederick W. Hinckley, executive of the Pine Tree Pictures, Inc., of Portland, Me., who are producing this series. Immediately upon his arrival in Portland he motored to the Sebago Lake region, where the final scenes were being "shot" for the first picture.

According to reports in the Portland newspapers Mr. Curwood was enthused and delighted with the effects and possibilities of the Maine woods as atmosphere for his pictures, saying in part as follows:

"I never saw such beautiful country for the making of motion pictures. It is the living glorious synonym for the well known phrase, 'the great outdoors.' Had you gone north of 52 up into the very wildest regions of Alaska you couldn't have added more color or realistic atmosphere as a background to these stories."

When one of the reporters asked him where he got his great love for the out of doors, Mr. Curwood replied: "I inherited it, I imagine. You see my great grandmother was a full blooded Indian, so I am not a great many generations away from the forest primeval. And my years in the Canadian Northwest only enhanced my taste for life in the open. For this reason I have always tried to keep the nature element uppermost in my stories."

Mr. Curwood paid special tribute to ex-Governor Milliken and Mr. Hinckley for their effort and painstaking production put into his four stories that are being made.

The Arrow company further announces that the negative of the first Curwood release, "God's Country and the Law," is now being cut and made ready in laboratory under the personal supervision of Sidney Olcott, who directed it. Gladys Leslie will be seen in the role of Marie. The rest of the all star cast are William H. Tooker, Cesare Gravina, Fred C. Jones and Hope Sutherland.

Criterion Books

Third Sarg Film

"Why They Love Cavemen," the third issue of "Tony Sarg's Almanac," will be one of the features at the Criterion Theatre, New York, beginning Sunday, June 19th. This

is said to be an even greater novelty than the two preceding ones, "The First Circus" and "The Tooth Carpenter," both of which scored a success.

There are a number of novel features, including a race between a hippopotamus, a dinosaur and an elephant, and slow motion is used in certain parts of the race. Furthermore, the background will show two hundred and fifty spectators

waving and cheering at the same time. Both Mr. Sarg and his associate, Mr. Dawley, feel that this production will be funnier than anything which has yet been done on the screen.

New Five-Reeler

Charles R. Seeling Productions, Inc., New York, organized only about a month ago, announce the

Jack MacCullough Making Series of Fairy Tales and Comedy Films

"Wash Day Jingles," another of the series of single reel Kid Komedies, on which he describes as a clean-laugh program, has just been completed by Jack MacCullough at his studio in Chicago. This number is a collection of children's pranks, with Hermione France and Ralph Hoos appearing in the two principal roles.

Mr. MacCullough also announces a split-reel fairy tale comprising

"Little Red Riding Hood" and "Goldie Locks and the Three Bears," with little Beryl Williams appearing both as Red Riding Hood and as Goldie Locks.

The producer is now in New York attending a convention of the Red Cross, for whom he made an educational film, and announces that the series will be handled in Chicago territory by the New Era Film Corporation.

Animals Play Prominent Part in "Adventure of Tarzan" Serial

The new Tarzan serial, "The Adventures of Tarzan," being filmed by the Great Western Producing Company and marketed by Tarzan Serial Sale Corporation, with Elmo Lincoln in the title role, is announced as being based on the concluding chapters of Edgar Rice Burroughs' novel, "The Return of Tarzan."

This serial is being directed by Robert Hill, who directed other serials in which Elmo Lincoln starred, and the scenario is by Robert Hill and Lillian Valentine, with Joe Mayer and Jerry Ash at the cameras.

The serial is said to contain an unusual array of animals headed by Joe Martin, the celebrated ape, and Tantor, a gigantic elephant. In addition, there are many lions, including Numa; also leopards, monkeys, apes, wild boars, crocodiles, zebras, giraffes and other denizens of the forest. This menagerie is under the direction of Charles Gay, a noted trainer. Ten chapters of the serial are now complete.

Supporting the star are Louise Lorraine in the feminine lead, together lead, together with Percy Pembroke, Frank Whitson, James Islee and Lillian Worth.

Small-town Showman Pays Record Price for "Black Panther's Cub"

What is claimed to be the highest price ever paid for a first-run booking in a town of 2,000 persons is credited to Leo J. Burkhardt, owner of the Hippodrome Theatre, Crestline, O., who has contracted for "The Black Panther's Cub" at \$200. This is particularly noteworthy when taken into consideration with the announcement that \$55 is the highest previous price which Mr. Burkhardt has ever paid for a production.

Equity Pictures Corporation, which is distributing this production, states that when Phil Selznick mentioned to Mr. Burkhardt that he was negotiating for "The Black

completion of a five reel Western, "The Jack Rider," the first of six five reels to be released through the Aywon Film Corp. "Big Boy" Williams is the leading man. The cast also includes Will Rogers, Jr., and Thelma Worth.

Friedman Buys

Equity Feature

Equity Pictures Corporation announces the sale of rights to the W. K. Ziegfeld spectacular production, "The Black Panther's Cub," starring Florence Reed, to Joe Friedman, of Celebrated Players Film Company of Chicago, for Northern Indiana, Illinois and Wisconsin.

Following closely on the sale of this production to Phil Selznick, of Cleveland, for Ohio, as announced last week, this speaks well for the demand for big special productions in the independent market, as the picture was lavishly produced and has an unusual cast of well known players that have been starred or featured in big Broadway stage productions.

Featured Cast in

Reelcraft Comedy

A two-reel comedy, "Don't Marry," one of the Sun-Lite series of the Shiller productions released by Reelcraft, has an exceptional cast. Billy Quirk, Bobby Burns and Jobyna Ralston are featured, while Arthur Hotaling directed.

"Don't Marry" tells of two young lovers who have quarreled and who are individually named as heirs to a certain sum of money. In the case of the girl, she is not to receive the money if she marries. On the other hand, the boy must marry at a certain date in order to lawfully acquire the inheritance. The story was written by Frank Mattison and the scenario by Robert Snody.

Additions to

Snapshots Staff

Kenneth Carson, director, and Ray Foster, cameraman, have been added by Jack Cohn to the staff of Screen Snapshots, and are securing special features for incorporation in this single reel "fan magazine of the screen" for release through Federated Film Exchanges of America, Inc. Mr. Carson and Mr. Foster are both well known in the film world, the former having won attention as an actor as well as director, and the latter as an art cinematographer.

Cohn Goes West

Jack Cohn recently left New York for a trip to the Pacific Coast to confer with Louis Lewyn, who is superintending the filming of "Screen Snapshots." He expects to remain on the Coast for about six weeks, during which he will go over with Mr. Lewyn a number of new ideas and novelties which he hopes to incorporate in this novelty reel.

In the Independent Field

Breaks Record

T. W. Chatburn, handling the Jans special production, "Madonnas and Men," reports that this picture during its presentation at the Garrick Theatre in San Francisco played to the biggest Sunday business of the season, and that this was duplicated at the Tuesday matinees, notwithstanding a strike and generally unfavorable business conditions.

New Hallroom Is a Double Header

Described as a double-header comedy, "Friday, the 13th," is the newest Hallroom Boys film announced for release through Federated Exchanges, with Sid Smith in the featured role. The negative has reached New York and is now being edited. Two separate comedy ideas have been combined in this comedy. Part of the action is built around superstition, but in addition, Sid Smith after being bungled up by various mishaps, visits a chiropractor's office, which affords him opportunity for a number of his acrobatic stunts.

This comedy was shown to Federated representatives at their convention in Chicago and is said to have received much praise.

Urban Prepares Special Film for Showing of "Golem" at Criterion

Until comparatively recent when the directors of the prominent New York theatres desired a short subject to maintain the atmosphere of the main feature they would look over the short-subject market in the hope of finding what they desired.

A new method is now in vogue, declares the Kineto Company of America, the managing director gets in touch with Charles Urban, president of the company, describes what he wants, and from his large library of films Mr. Urban arranges to order just what is desired.

The latest instance of this is the

Forty-Reel Series of Animal Pictures Announced By Urban

Charles Urban is assembling a noteworthy group of animal pictures for forthcoming releases. These will encompass animals, birds, fish, reptiles and insects, they will be living pictures of every side of the animal kingdom. Many years have been spent in collecting this series, and only recently have the finishing touches been given to the negatives. The series will probably include forty reels. Each will be varied in its treatment, some covering fancy as in the fables, others realism as in the jungle.

The fairy story side of the fables is the most recent development. They are being contributed by Raymond L. Ditmars, curator of the New York Zoological society and a famous animal photographer. Each reel in the series will be based on the fables of LaFontaine, which have been famous for 300 years. Among them will be "The Hare and the Tortoise," "The Evil of Gossip," "The Bird Wounded by an Arrow" and others. Complementing the fables in each reel will be scenes of the animals in their natural moods,

both at home and in the big zoological parks.

Many of the pictures of the animals in the wilds were obtained by Mr. Urban in the days in which he was an extensive traveler, when he operated from London before coming to New York. For example, while filming the Delhi Durbar he secured valuable negatives of animals as they live before being captured. Besides he has had cameramen in various parts of the world securing these animal pictures, which have never been released for general circulation.

As for animals in domestic atmosphere, the scenes were taken in the large zoos in this country and in Europe. Associated with Mr. Urban is also Arthur H. Fisher in this country, F. Percy Smith in England and C. N. Mavroyani in Asia Minor.

Davis Now With Hoxie on Tour

Arrow Film Corporation announces that J. Charles Davis has been appointed special publicity representative to accompany Jack Hoxies on his tours of independent exchange centres. Mr. Hoxie is making personal appearances in connection with a series of features being distributed by Arrow. Mr. Davis will join him at Dallas, and will go next to Oklahoma City and St. Louis.

Progress Makes Record Contract

Progress Features, which entered the California field on May 1, has closed what is believed to be the biggest contract ever signed in that territory for independent releases. It has placed its four Curwood pictures and other Arrow features to

a total of twenty-six with the T. & D. Circuit for use in all its houses. Arrangements have been made for opening a Progress branch at Los Angeles, and J. N. Randolph, formerly with Hodkinson at San Francisco, has been sent south for this purpose.

Rifkin to Handle "World" Features

Milton C. Work, president of the World Film Corporation, announces that he has closed negotiations with Herman Rifkin, of the Eastern Feature Film Company, Boston, for the following features in New England: "Whispering Shadows," starring Lucy Cotton; "The Wakefield Case," starring Herbert M. Rawlinson; "The Problem Eternal," "False Brands" and "The Wolf Pack."

Thrills in New Allene Ray Film

One of the outstanding features of the new series of six Allene Ray features being produced by Western Pictures Corporation, according to Bert Lubin, will be the numerous thrilling feats performed by the star. Miss Ray is an expert horsewoman and rope thrower, and one of the stunts she performs in what Lubin describes as a "thrill drama" is to lassoo a projecting beam three stories above the street while riding at a fast pace, and being drawn to the top of the house to rescue her leading man.

Buys Ovey Films

T. E. Hancock, who is travelling in interest of the Pacific Film Company, announces the sale of the White Cap Comedies to the Celebrated Film Players Corporation, of Chicago.



THERE'S A WEALTH OF HUMAN INTEREST

In "God's Country and the Law," a Curwood feature handled by Arrow Film Corporation. Gladys Leslie, William H. Tooker, Hope Sutherland and Fred Jones are pictured here in stirring scenes

New Stories Acquired by Goldwyn Include Several Powerful Dramas

Among the new productions which Goldwyn has acquired for early production are several powerful, dramatic stories which the corporation believes will rank among the greatest photoplays which it has made.

One of them is from the famous Swedish play, "Syndafloeden," by Henning Berger, which has been produced in every European country to resounding success and which was done in New York a few seasons ago by Arthur Hopkins under the title of "The Deluge." Berger lived in this country for a few years and the action of his play takes place in a town along the Mississippi River at a time of flood.

Another is a screen version of Hall Caine's most successful novel, "The Christian." A continuity was prepared by Goldwyn's editorial department from the novel and submitted to Mr. Caine, who made copious notes and suggestions, which have since been incorporated into the screen script. "The Christian,"

it will be remembered achieved a success on the stage as great as it enjoyed in the book world, the late Edward J. Morgan having achieved great distinction as John Story and Viola Allen as Glory Quayle.

"Hungry Hearts," a dramatic photoplay of New York's teeming East Side, made by the author, Anzia Yezierska, in collaboration with Goldwyn's editorial department, from her volume of short stories of the same title, is ready for casting. The production will be made in New York City in order to get absolutely accuracy of setting.

Two scenarios by Alice Duer Miller are about ready for casting and producing. One of them is a screen version of her story, "The Woman Who Hated Politics." The other is an original scenario, "The Man With Two Mothers," which Mrs. Miller wrote at the Culver City studios, where she has been studying technique.

"Grand Larceny," by Albert Pay-

son Terhune, has also been purchased by Goldwyn, which is convinced, after an exhaustive editorial and studio test, that the story contains especially unusual screen matter.

Two other stories have just gone into production at the West Coast studios. They are "The Poverty of Riches," an original screen story by Leroy Scott, and "The Man From Lost River," an original by Katherine Newlin Burt.

Closes Vaudeville

The Jefferson Theatre, which is the house displaying First National pictures in Auburn, N. Y., has closed its vaudeville season for the summer, but will continue to run First National releases, however, for as long as the weather will permit. Its manager, John J. Breslin, has augmented the regular orchestra and plans to run a special program of music with every picture.

Pathe News Shows First Films of Disastrous Colorado Flood

Taken under extraordinary difficulties at repeated risks to the cameramen's lives, and the films rushed by airplane to Chicago and thence by fast train, Pathe News views of the Colorado flood disaster were first to reach the New York picture screens and theatres throughout the country by a large margin of time.

The cloudburst which caused the sudden overflow of the banks of the Arkansas and Fountain rivers and overwhelmed the city of Pueblo is the greatest disaster of that kind since the Johnstown flood of thirty years ago. A special on the event was issued by the Pathe News and was shown at the Strand and Rialto Theatres at the first shown on Friday, June 10.

The moment the news of the cataclysm was received at Denver, P. V. Hurd, cameraman for Pathe News with headquarters there, wired that he was off for the scenes of destruction. Two days later a laconic wire announced that pictures were being rushed by airplane to Chicago and from there would proceed by fast train. In a brief note accompanying the films, Cameraman Hurd wrote:

"Had to go through H— to get there and back. Took troop train as soon as they decided to send one, but had to build bridges, hike and wade rivers.

Pathe News home office gained

additional time by meeting the train at the station which brought the negatives from Chicago. At 8 o'clock Thursday evening they were received and rushed at Pathe News headquarters. In fifty-four minutes they had been developed and dried. Before 9 o'clock titled had been printed. At 9 P. M. the cut and assembled negative was being projected in the Pathe News projection room. The titles were then cut in, and at 9:30 the finished negative product was forwarded to Jersey City, where an extra force worked all night making prints.

On Friday morning prints were supplied to the important New York theatres and before the day was much older were being mailed to all the Pathe exchanges for distribution to theatres all over the country.

Charles Ray Film from Hoyt Comedy

Charles Ray's next picture, in which the popular young star will again be presented by Arthur S. Kane, has been set for release through First National on August 22. This is "A Midnight Bell," one of the late Charles H. Hoyt's comedy successes.

In this picture Mr. Ray appears as a "drummer," whose route includes small country towns.



SCENE FROM "THE WOMAN GOD CHANGED"
A Cosmopolitan-Paramount picture personally directed by Robert G. Vignola and taken from the story by Donn Byrne

First Scenes of New Beach Picture Finished in Alaska

Word has just been received in New York by United Artists Corporation that the first scenes to be taken in Rex Beach's new picture, "The Iron Trail," have been completed successfully in Alaska. Two cameramen and the three actors who take part in these scenes have just returned after having been in Alaska for two months.

Mr. Beach decided some months ago that the only way these scenes could be made satisfactorily was actually to go to Alaska, where the story takes place, and shoot the scenes there. Most of the action takes place at the time of the big ice-break, and Mr. Beach decided to wait until word was received from Alaska regarding the probable time of the ice-break. The cameramen and actors were gotten together in a few hours and started out across the continent for the Pacific Coast.

After a record voyage they arrived in Cordova, where some of

the scenes were to be taken, and then went out to the ice jam on the Copper River and waited for the big break.

For two months they fought against all kinds of odds to get these scenes exactly as they were wanted. The great railroad bridge, which is the central theme of the picture and the ice jam and ice break were all splendidly photographed.

Mr. Beach and others who have seen the Alaska scenes are very enthusiastic about the film.

Oppenheim at the Islington Studios

One of the guests recently at the Islington studios of the Paramount British Producers was E. Phillips Oppenheim. The distinguished novelist, accompanied by Mrs. Oppenheim, was received by Major Charles H. Bell, general manager, and conducted to Stage No. 2, where Director Paul Powell was working on some interiors of an original screen story by Mr. Oppenheim.

Midgets Will Be in Another Film

The Singer troupe of midgets, who played in the five-act special comedy "Skirts," produced by William Fox, are to be seen in another Fox subject, a Sunshine Comedy now in work at Hollywood.

The name of the first offering which will feature them in Sunshine Comedies is "The Singer Midgets Scandal."



Next week — all about —
devotion

See our ad in next week's journals

Famous Players Has on List Many Big Productions for Release in Fall

To meet the demand of the public for bigger pictures, Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, according to a statement, has been acquiring a large number of well-known plays and books, as well as original stories, and this week announced an imposing list of material which will be placed in production or released next season by Paramount.

In making known the plays and books which he has purchased Mr. Lasky announced a strengthening of Paramount's policy of getting big plays for its stars and directors. "One of the things resulting from the increasing popularity of motion pictures," said Mr. Lasky, "is that photoplay patrons have become more and more discriminating, and, consequently, it is becoming increasingly difficult for producers to satisfy the public's requirements. Certainly the day has gone when indifferent stories can be used as vehicles for popular stars; the public today demands big plays, carefully done and enacted by people of tested ability.

Need Better Pictures

"Another thing which is of importance to exhibitors is that during the present period of more or less general business depression, they will need higher class dramas to hold their patronage. Exhibitors have found this spring—especially in those centers where industrial depression has been at its worst—that the old days of factory-made pictures, ground out with no higher aim than to meet release dates, are not enough to hold the patronage of people who have felt the pinch of hard times.

"With these two points in mind we have determined on a policy of giving greater attention to each individual production, from the moment the story is offered to us until the final print has been approved for exhibition.

Early Fall Release

"One of the early fall releases will be 'The Affairs of Anatol,' Cecil B. DeMille's great production. Written by Jeanie Macpherson, this picture has been enacted by a cast including Wallace Reid, Gloria Swanson, Elliott Dexter, Bebe Daniels, Monte Blue, Wanda Hawley, Theodore Roberts, Agnes Ayres, Theodore Kosloff, Polly Morgan, Raymond Hatton and Julia Faye.

"Mr. DeMille also has just finished a picture, 'Fool's Paradise,' from Leonard Merrick's book, 'The Laurels and the Lady.' This story was adapted by Beulah Marie Dix and Sada Cowan and in the cast are Dorothy Dalton, Mildred Harris and Conrad Nagel.

Another Big Picture

"In addition to these two DeMille pictures Mr. DeMille also has completed a production which has Wallace Reid, Gloria Swanson and Elliott Dexter in the cast. This picture, which has not yet been given a title, is another production with a box-of-

fice cast and direction. Further details concerning it will be announced shortly.

"George Fitzmaurice has finished 'Experience,' a lavish production of George V. Hobart's stage success, in which Richard Barthelmess plays the role of Youth. Marjorie Daw, as Love, and a cast including a number of beautiful girls makes this production distinctive. Mr. Fitzmaurice is now engaged in producing 'Peter Ibbetson,' in which Elsie Ferguson and Wallace Reid will co-star, with a supporting cast including Elliott Dexter, Montagu Love and George Fawcett.

Will Go Abroad

"On the completion of 'Peter Ibbetson' Mr. Fitzmaurice will go to London where, in our Islington studio, he will produce a number of big productions, with exterior scenes taken on the Continent.

"John S. Robertson, who did 'Sentimental Tommy' and 'Dr. Jekyll and Mr. Hyde' is now in London conferring with Sir James M. Barrie on 'Peter Pan.' We plan to make this production the biggest of the year.

"William DeMille is now at work on 'The Stage Door,' Rita Weiman's widely read Saturday Evening Post story, with Jack Holt, Lila Lee and Charles Ogle in the cast.

"On the completion of 'The Stage Door,' Mr. DeMille will produce 'The Cradle,' the well-known play by Eugene Brieux, the French dramatist who wrote 'Damaged Goods.'

Buys 'The Sheik'

"For production by George Melford we have just purchased 'The Sheik' by E. M. Hull, adapted from a novel which already is a best seller in England and this country. Mr. Melford is now working on 'The Great Impersonation,' by E. Phillips Oppenheim, with a cast including Ann Forrest, James Kirkwood, Alan Hale and Fontaine LaRue.

"Another Melford production will be 'You Can't Fool Your Wife,' by Hector Turnbull, who wrote the successful picture, 'The Cheat.'

Plans for Reid

"Our plans for Wallace Reid embrace a series of productions which will be bigger than any of Mr. Reid's starring pictures up to this time. One of the first pictures this star will make, upon the completion of his work with Elsie Ferguson in 'Peter Ibbetson,' will be 'The Champion,' the play by Thomas Loudon and A. E. Thomas which, with Grant Mitchell in the leading role, has been New York's biggest comedy hit this season.

"Before coming East Mr. Reid completed 'The Hell Diggers,' from a story written by Byron Morgan, who is the author of several of Reid's most successful pictures. Another picture in which he will soon appear is 'Tall Timber,' by Dr. J. A. B. Scherer, formerly president of the Califor-

nia Institute of Technology, who left his college work to write scenarios in our Western studio.

Reid in 'Rent Free'

"Mr. Reid also will be starred in 'Rent Free,' an unusually interesting story by Mann Page and Izola Forrester Page and in 'An Assisted Frankenstein,' a story by the late Charles E. Van Loan, whose short stories in the Saturday Evening Post were read all over the country. We also are planning for Mr. Reid a story unlike anything that has been done before in pictures. It will be called 'Across the Continent' and it is a racing story of an entirely new idea.

"Besides 'Cappy Ricks,' which Thomas Meighan is now producing from Peter B. Kyne's well-known stories, Mr. Meighan will soon be starred in 'A Prince There Was,' a romantic comedy of great heart appeal in which George M. Cohan recently scored a big success. In addition to this Mr. Meighan will be the star in an unusually spectacular production, 'The Sea Bride,' an original story by Edward Sheldon, the famous dramatist, which among its settings will have some scenes on a desert island.

"Elsie Ferguson already has completed 'Footlights,' which John S. Robertson directed from Rita Weiman's Saturday Evening Post story. This will be a fall release.

In Strong Pictures

"Gloria Swanson also will be seen in a number of strong dramatic productions. So successful was Elinor Glyn's story, 'The Great Moment,' that Mrs. Glyn has written another story for Miss Swanson, called 'Beyond the Rocks,' which will be put into production shortly. Miss Swanson is now at work on 'The Shulamite,' the play written by Edward Knoblock and Claude Askew, which, both as a book and a play, has had a big success. Besides these Miss Swanson will do 'The Ordeal,' from an original story written by W. Somerset Maugham, the well-known British dramatist and novelist.

"Betty Compson is nearing the completion of her first Paramount starring picture, 'At the End of the World,' by Ernst Klein under the direction of Penrhyn Stanlaws, and among her coming productions will be 'The Woman in the Case,' Clyde Fitch's greatest play. Miss Compson also will be seen in 'The Sacrifice,' a new

novel published serially in the Red Book Magazine.

Starred in 'The Deluge'

"Miss Compson also has been selected to play the role of Babbie in Sir James M. Barrie's play, 'The Little Minister,' in which Maude Adams became the favorite of the American public. Besides all these, Miss Compson will be starred in 'The Deluge,' a powerful drama recently produced on Broadway by Arthur Hopkins, and in 'A Stampede Madonna.'

"For Ethel Clayton our plans are equally ambitious. Miss Clayton, under the direction of William D. Taylor, has just finished a production adapted from a powerful drama written by the dean of British dramatists, Henry Arthur Jones, and is now at work on 'Hef Own Money,' by Mark Swan. Later she will be starred in two original stories by Clara Beranger. These stories are 'Your Home Comes First' and 'Exit the Vamp,' and will introduce Miss Clayton in a new type of picture.

In 'Thirty Days'

"Roscoe Arbuckle's popularity has been steadily growing as a result of the success of his feature comedies. He recently finished 'Gasoline Gus,' from Saturday Evening Post stories by George Pattullo, and is now at work on 'Should a Man Marry?' by Sarah Y. Mason, with a cast including Mary Thurman and Harriet Hammond, two former bathing beauties, and a number of other girls. Mr. Arbuckle also will be seen in 'Thirty Days,' the roaring comedy hit by A. E. Thomas and Clayton Hamilton, and 'Via Fast Freight' by Curtis Benton.

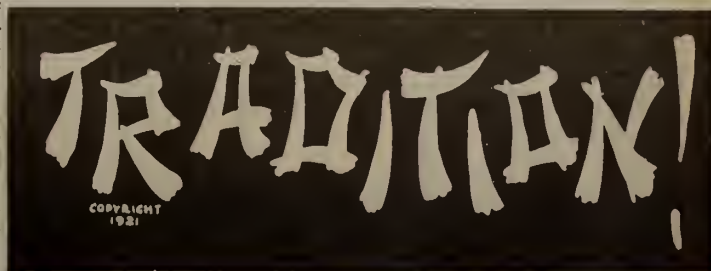
"Agnes Ayres' first starring picture will be 'Take It or Leave It,' in which Miss Ayres will play a role of strong heart interest amid picturesque settings.

Title Selected

"The Man Who Sold Himself' has been selected as the title for Jack Holt's first starring picture. It is a story of the outdoors.

"In London Donald Crisp is producing 'Beside the Bonnie Briar Bush,' Ian MacLaren's story, with the action taking place in the Scotch settings in which MacLaren laid his story. Paul Powell, who produced 'Pollyanna,' is now at work on 'Twice

(Continued on page 830)



Vitagraph Production Record in Nine September-October Releases

Nine Vitagraph pictures are announced for September-October release, setting a new record for that company for the number and size of pictures released during a period of that length. The biggest release of all these, and in fact the biggest picture ever made by Vitagraph, is "The Son of Wallingford," the feature made by Mr. and Mrs. George Randolph Chester on the West Coast and now being edited and titled at the Brooklyn studio.

Mr. and Mrs. Chester returned from the Coast last week after spending several months there making the picture. The story was recently published in abridged form in Collier's Weekly. It also will be brought out as a book about the same time that the film production is released.

In addition to the months consumed in filming the feature, nearly two years of preparation for it was required, thousands of persons took part in some of the scenes, and a good-sized fortune was spent on the sets, which included an artificial lake, with dams and sluice-ways, oil derricks, a complete city, modern in its appointments, and a pageant which included about all the circus animals to be found in the West.

Among the principals are Tom Gallery in the title role of Jimmy Wallingford; Wilfrid North as the notorious J. Rufus, George Webb as "Blackie" Daw, Antrim Short as "Toad" Jessup, Priscilla Bonner as Jimmy's sweetheart, Mary Curtis; Van Dyke Brooke as Henry Beegoode, Sydney D'Albrok as Bertram Beegoode, Andrew Arbuckle as Talbot Curtis and Bobbie Mack as "Onion."

"Where Men Are Men," a special starring William Duncan, with Edith Johnson as co-star, is also on the release list. This is an adaptation of "The Princess of the Desert Dream," by Ralph Cummins. It is a story of gold prospectors.

The Alice Joyce release is "The Inner Chamber," based on a widely read novel by Charles Caldwell Dobie and directed by Edward Jose. It is a society drama. The star is supported by Holmes E. Herbert and Pedro De Cordoba.

"The Bell Hop" is the title of the Larry Semon comedy for the first fall release. An airplane figures prominently in it.

Earle Williams' release is "Bring Him In," a strong play of the Canadian Northwest by H. H. Van Loan. Williams has a role some-

what like the one he portrayed with such success in Eugene Walter's "The Wolf." The picture was directed by the star himself and Bert Ensminger.

Corinne Griffith and Catherine Calvert appear in "Moral Fibre," which was directed by Webster Campbell. This melodramatic society play, based on a novel by William Harrison Goodby, provides exceptional opportunities for both stars. Their roles are dissimilar in character.

Alice Calhoun's early autumn release is "Peggy Puts It Over," a clean, brisk comedy-drama well suited to this star. The exteriors were screened mostly at Saugerties, N. Y., under the direction of G. V. Seyffertitz. Her next production, to be directed by Edward Jose, will be "The Matrimonial Web."

Antonio Moreno's release is "The Secret of the Hills," a visualization of the novel by William Garrett. It is a story of hidden treasure in Scotland. Lillian Hall plays opposite Moreno. Jimmy Aubrey has a new comedy called "The Riot."

Vitagraph also announces a special feature with Jean Paige as the star and Edward Jose as the director. The Eastern studio will be used for this production, which is an adaptation of a well known literary work. At the same time the West Coast studio will be used for filming another special in charge of David Smith, who directed "Black Beauty."

Heavy Bookings

"Snowblind," the Goldwyn picture recently made from Katherine Newlin Burts new novel of the Canadian Rockies, a Reginald Barker Production, has had heavy early bookings. The picture is newly released. On its showing at the Capitol Theatre, New York, it did a big business and pleased the critics of the New York papers as well as the picture going public.

Two Films for June 19 Release

"One a Minute," rural comedy starring Douglas MacLean, and "The Bronze Bell," an Oriental mystery story, are announced for release by Paramount June 19. Both pictures are Thomas Ince productions. In his latest release MacLean is directed by Jack Nelson.

"The Bronze Bell" is a story by Louis Joseph Vance and directed by James W. Horne under Thomas H. Ince's supervision.

William Russell in New Picture

Fox says that by a skilful handling of two diametrically opposite elements—namely, an underworld gang of human vultures and the adventures of a Wall Street money king—there is enough action and thrills compactly woven into "Children of Night" to make it an ideal screen offering.

The picture serves William Russell as a vehicle, and Jack Dillon directed.

Striking Pathe Short Subjects Scheduled for Release June 26

An exceptional array of short subject features has been announced by Pathe for release during the week of June 26. The new Pathe series, "The Yellow Arm," starring Juanita Hansen, with Warner Oland and Marguerite Courtot prominently featured in the cast, enters into its second episode, "The Vengeance of the East." A thrilling fight is a feature of the episode and a new character is introduced, which gives further puzzling complications to the surprising story.

"The House on the Roof," the ninth episode of "The Sky Ranger," in which June Caprice co-stars with George B. Seitz, is the current release of the new Seitz serial. The action takes place in the bungalow situated on the roof of the building and the hero and heroine face new perils at these dizzy heights.

"Mice in Council" is the second of the new animated cartoon series, "Aesop's Fables Modernized," drawn and conceived by Paul Terry and produced by Fables Pictures, Inc. The fable tells the well known story of the mice who have become

tired of the attacks of their arch enemy, the cat.

"The High Rollers" is the title of the new Hal Roach comedy featuring "Snub" Pollard. Pollard is assisted by Marie Mosquini, "Sunshine Sambo," Noah Young and the entire staff of Hal Roach comedians, including a monkey actor. The comedy evolves about a roller skating casino, and two teams of professional skaters were engaged to display their skill.

Path Review No. 109 is the current issue of the screen magazine and presents as an outstanding feature the first exclusive motion pictures of the actual making of radium in the presentation, "The Dawn of a Miracle." Hy Mayer presents a laugh on immigration in his latest Capitol Travelogue, "The Door That Has No Lock." "The 'Swish-Swish' Dance" is a Novagraph presentation showing the terpsichorean art of Ada Forman, late of the Greenwich Village Follies, in slow motion. "The Lilies of Japan" is a Pathecolor Flower study in natural coloring.

Stanley Mastbaum Circuit Using Synchronized Music Score Service

Prominent among the many contracts received by the Synchronized Scenario Music Company, of 64 East Jackson Boulevard, Chicago, during the past week for Synchronized Music Score Service is one from the Stanley Mastbaum Circuit. Both the Victoria and Imperial theatres of their Philadelphia chain are using Synchronized Music Scores for D. W. Griffith's "Dream Street."

Moe Mintz, sales manager for the Synchronized Scenario Music Company, while recently addressing a gathering of exhibitors, said: "You gentlemen should be glad to avail yourselves of the opportunity to secure such a service as our branch exchanges in sixteen key cities of the United States are now able to offer you. With a staff of prominent scorers the best scores will be

a certainty and they will add much to your offerings.

"Our library is so comprehensive that melodies once used need not be repeated for many months unless they absolutely fit a certain scene in a picture. Synchronized Music Scores are a great development; they tend to please an audience because of the variety of music offered, because of the fact that they are perfectly timed and cued, and because any orchestra, no matter if it has but one piece or forty, can use these scores. The trade papers tell you of the location of our sixteen offices and you will find a splendid crew of men ready to go into the matter further with you."

Popular Actors Added to Cast

Norman Kerry and George MacQuarrie, two well known screen actors, have been added to the cast of "Find the Woman," the Arthur Somers Roche story being filmed by Cosmopolitan Productions.

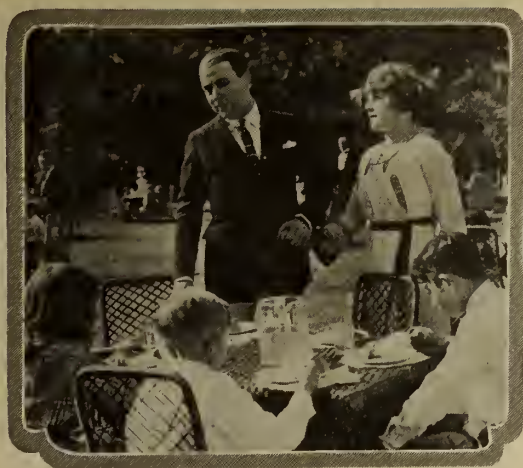
Tom Terriss is directing this picture at William Randolph Heart's new Astoria studio. Eileen Huban, who starred in the stage productions, "The Dark Rosaleen" and "Paddy the Next Best Thing," has a leading role, as has Ethel Duray, who has finished work in "Back Pay," another Cosmopolitan Production.

Coming! Big expose! All about—

devotion

See our ad in next week's journals





WHAT SORT OF GIRL IS IT THAT MEN LIKE BUT WOMEN HATE?

The Associated Exhibitors' production, "The Butterfly Girl," answers the question. But the capricious girl is not always beyond redemption, as this story of moods and the man discloses

Laemmle Describes Fall Program; "Foolish Wives" Due in September

Out of the conferences which have been necessary on account of Carl Laemmle's coming trip to Europe, all of the major details of the fall plans have been arranged, and Mr. Laemmle announces the following as the Universal product for the year starting September 5:

"Foolish Wives," of course, is the big Jewel picture for the new year. The picture is finished at Universal City, but it will take some time to cut and title it, and it is not anticipated that the picture will be ready for release before September 1 and possibly October 1. Definite plans for its offering to exhibitors have not as yet been formulated and will not be until after the picture has been seen at 1600 Broadway.

"It is not even known how many reels the picture will cover in its completed form. Von Stroheim has shot 290 of them. No picture ever occupied the time in production, the amount of money or amount of footage and preparation that 'Foolish Wives' has required.

"Two other Jewels which are nearly completed are Edna Ferber's most widely read novel, 'Fanny Herself,' and Clarence Buddington Kelland's Red Book serial novel, 'Conflict.' Tod Browning, who directed Priscilla Dean in 'The Virgin of Stamboul' and in 'Outside the Law,' is making a special production of 'Fanny Herself.' Mabel Julienne Scott will play the leading role, and the cast includes Stuart Holmes, Eugenie Forde, E. A. Warren, Snitz Edwards, Grace Marvin, Joe Swickard and Earl Schenck.

"Stuart Paton is directing 'Conflict,' in which Priscilla Dean is starring. Her leading man is Herbert Rawlinson, and L. C. Shumway, Edward Connelly, Hector Barro, Martha Mattox will have prominent roles.

"The fourth Jewel will be Lucien Hubbard's original story, written especially for Harry Carey's debut as a Jewel star. It is called 'Partners.' Robert Thornby will direct. The cast is now being chosen.

"The fifth Jewel will be 'Human Hearts,' the late Hal Reid's famous melodrama. The star and director of this picture have not as yet been determined.

"In addition to these five, Priscilla Dean will appear in three more Jewels during the year and Harry Carey in three more. The stories have not yet been chosen. The twelfth Jewel will be a big production made by one of the best known stars in the moving picture world at the present time, but owing to present contracts Universal is unable to announce his name.

"Universal will release fifty-two Special Attraction pictures, one a week, made by Frank Mayo, Gladys Walton, Hoot Gibson, Marie Prevost, Miss Du Pont and Herbert Rawlinson. Each star will make eight pictures and four pictures will be of the all-star variety.

"Among the directors under contract to direct Special Attractions are King Baggot, Fred LeRoy Granville, Jack Conway, Reaves Eason, Jack Ford, William Worthington and Robert Thornby.

"The serial program for the year comprises six serials, two each by Eddie Polo, Art Acord and Eileen Sedgwick. These will each be eighteen episodes in length. Serial directors will be J. P. McGowan, Edward Kull and Al Russell.

"The Universal program will include, as heretofore, fifty-two reel Western dramas, some of which will be sold in series. One of these series will be contributed by Eddie Polo, who is already engaged in making eight short length dramas under the general title, 'The Return of Cyclone Smith.' Another series is eight pictures by George Larkin and Josephine Hill, of the Northwest Mounted Police order. Another series will be contributed by Eileen Sedgwick and still another by Art Acord.

"In the comedy division Universal will release twenty two-reel Jewel comedies. Of these, Lee Moran will contribute twelve and Joe Martin four or eight, depending somewhat

upon the temperament of the Simian comedian.

"Universal will release fifty-two two-reel Century Comedies with three stars featured. Eighteen of these will be contributed by Brownie, the Century Wonder Dog; eighteen by Harry Sweet, and sixteen by Charles Dorety.

"Universal will also release fifty-two single reel Star Comedies. Three stars will be utilized in these comedies, but only one star is under contract for them at the present time. One series will be contributed by Billy Fletcher, and several stars are under consideration for the balance of these comedies."

New Cosmopolitan Broadside Issued

Cosmopolitan Productions has issued a broadside of four pages to be sent to every exhibitor in the country on its latest success, "The Woman God Changed," which has filled three of the largest picture pre-release theatres in New York.

Fulfilling its promise to exhibitors, Cosmopolitan Productions advertises in this broadside the first two weeks' Broadway box-office take of this picture, when it played at the Rivoli and the Rialto Theatre. The take totalled \$39,079.25.

The broadside tells that big advertisements were run in the New York American and the New York Evening Journal.

Mexican Scenes in New Picture

Border Mexico, with all the color and excitement due to oil booms, was transported to the stage of the Lasky studio for scenes in Cecil B. DeMille's new production for Paramount, suggested by "The Laurels and the Lady," by Leonard Merrick.

Shirley Mason in "Lovetime"

Lovetime, that delicious period in life when everything worth while may be said to start, has been utilized as the basis of a new film story bearing that title, from the pen of Hubert LaDue. It is to be presented shortly by Fox Film Corporation with Shirley Mason as its star.

BOOST!

Everybody's Boosting the New

Hallroom Boys Comedies

Featuring Sid Smith

"'Circus Heroes,' another of the 'Hallroom Boys' series which have been so well liked. It is an exceptionally good comedy."—*Phila. Eve. Ledger*.
"An excellent comedy was shown in 'Circus Heroes.' Sid Smith does some astonishingly daring feats."

—*Phila. Record*.

Follow the Hallroom Boosters to

FEDERATED
FILM EXCHANGES OF AMERICA, INC.



Thrills Action
Laughs

Paramount Releases Many Animals in Comedies

Wed,' an original story by E. Phillips Oppenheim, in which David Powell plays the leading male role.

"These are some of the pictures we shall produce in our own studios. From William S. Hart we shall have 'Three Word Brand,' in which Mr. Hart plays three roles, 'White Oak' and 'Traveling On.'

"We also shall have 'Ladies Must Live,' George Loane Tucker's first picture since 'The Miracle Man,' Presented by the Mayflower Film Corporation, this picture has a notable cast, including Betty Compson.

Based on Cohan's Play

"Then we shall have 'Get Rich Quick Wallingford,' a Cosmopolitan production, directed from George M. Cohan's play by Frank Borsage. In the cast will be Doris Kenyon, Norman Kerry, Sam Hardy and Diana Allen. 'Supermen,' by Fannie Hurst, 'Back Pay,' by the same author and directed by Frank Borsage from a scenario by Frances Marion, with a cast including Matt Moore, and Seena Owen; 'The Bride's Play,' with Marion Davies; 'Boomerang Bill' with Lionel Barrymore; 'Just Around the Corner,' by Fannie Hurst; 'The Valley of Silent Men' by Peter B. Kyne and 'Enchantment,' with Marion Davies, are other pictures coming from the Cosmopolitan studios that either have already been produced or are set for early production."

Educational's June Sales Contest Inspires Rivalry

Reports to the headquarters of Educational Film Exchanges, Inc., indicate that the June sales contest has started off with a bang. Western branches so far seem to be leading the way, with their sales representatives displaying the greatest enthusiasm. The Denver branch challenges the other branches to a real contest, declaring that somebody will have to do "phenomenal" work if the Denver contingent is beaten.

"You may rest assured," says a letter from this office, "that we are all keyed up on the contest. The first week as far as Denver is concerned shows two two-reel comedies, one single, one Hudson Bay picture, all playing first run houses, to say nothing of other subjects. Salt Lake is equally well lined up. Unless other offices do phenomenal business, we think we are in the run, for we have an average of two two-reel subjects playing first run almost every week during June in the City of Denver."

San Francisco, however, was quick to accept the challenge. A telegram from this city says: "Both issues of Kinograms closed with Market Street Realty Company, San Francisco, who control leading first run theatres (the Portola and Imperial theatres) and the beautiful Granada Theatre to be opened shortly. As a feature of the Educational June contest, these contracts become effective this month.

Three chimpanzees, an elephant, tigers, leopards, an ostrich, cats, goldfish, and last but not least a porcupine, are all in one funny animal comedy. This is the prospect for the first of a new series of single reel animal comedies to be produced during the year for Educational Film Exchanges by Selig and Rork.

This is hailed as the first production of its kind. Never before in the history of motion pictures have three chimpanzees been actually acting together. Work has recently been started on this series for Educational. It will consist of twelve one-reel comedies, one to be released each month during the year.

Rothafel to Give Premiere of "Without Benefit of Clergy"

Samuel Rothafel, guiding genius of the Capitol Theatre, New York, has arranged to make Sunday, June 19, a red letter day for the calendars of motion picture patrons. This will be the date of the premiere of Pathe's Kipling feature, "Without Benefit of Clergy," the first work of the celebrated English novelist writing directly for the screen.

With due regard for the distinguished character of what he is offering, Mr. Rothafel will give special attention to the musical setting and introduce the picture

Well Known Plays and a Noted Book to Be Filmed by Paramount

Since his return to New York Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, has been busy acquiring a long list of notable literary properties for production as Paramount pictures next season, and recently, as an indication of the magnitude of his production plans, he made known two plays and a novel which he has purchased.

One of the plays is "The Champion," the successful comedy-drama which, with Grant Mitchell in the leading role, has run all this season on Broadway. "The Champion" was purchased as a vehicle for Wallace Reid, and will be put into production upon Mr.

Reid's return to the Coast, following the completion of "Peter Ibbetson," in which he is costarring with Elsie Ferguson.

The other play is "A Prince There Was," George M. Cohan's successful romantic comedy of last season. This play has been bought for Thomas Meighan, and it is expected that it will prove to be the greatest vehicle this popular star has had in a long time.

The novel is "The Sheikh," E. M. Hull's successful book, which Mr. Lasky has bought for production by George Melford with a cast of stellar players. This book, which it is said, has a wealth of picturesque background and a number of strong dramatic situations, already has had a large sale both in this country and in England, its popularity having carried it into several editions.

"The purchase of these three properties," said Mr. Lasky, "is in line with our policy to get bigger and better stories for our stars and directors for next season. Mr. Reid and Mr. Meighan undoubtedly are the two most popular male stars today, and with bigger stories and plays as their starring vehicles their popularity is bound to increase."

Home Wrecked

William Beaudine, Christie director, has torn down the trenches and the handsome home in which Neal Burns as a butler romped about for the comedy, "Oh, Buddy," that has just been completed as the second in the new series of Christie Comedies which Educational soon will begin releasing.

Plan New Theatre

Central City, Ky., is to have a new picture theatre. It will be known as the "Selba" and will be a house that would do credit to a town many times the size of Central City. The incorporators are S. C. Gish, Jr.; E. M. Gish, Lucien Miller, Barton Jourdain, Ab Mercer.

The house will be 70 by 112 feet. An elaborate lobby, 18 by 90 feet, will be a feature.

The "Selba" will be chiefly the result of First National inspiration. Barton (Jack) Jourdain is manager of the Union Theatre, Central City, using two First National pictures a week. His success with First National suggested the new theatre for Central City.

Rawlinson to Be Star in New Film

Herbert Rawlinson has again been signed by Universal as one of its Special Attraction stars. One of the objects of Irving Thalberg's visit to New York was to consult with Mr. Laemmle as to stars for next fall, and among those under discussion was Herbert Rawlinson, who was playing at Universal City in support of Priscilla Dean.

New Goldwyn Film

Goldwyn announces the purchase of the motion picture rights to E. Phillips Oppenheim's novel of post-war conditions in England, 'Nobody's Man.' It will be put into continuity by the editorial staff at Culver City in the near future.



Next week — this magazine!

devotion

See our ad in next week's journals

Heavy Bookings on Kipling Film Follow Pathe Exchange Reviews

Leading exhibitors have been quick to go on record with their exalted estimation of Pathe's first Kipling picture, "Without Benefit of Clergy." The distributors report that all their anticipations of the results of previews have been exceeded. As quickly as was possible after the completion of the picture and its final editing, prints were made and forwarded to the branch exchanges, where they had been impatiently awaited by representatives of first run houses.

July 3 having been announced as the release date, it now appears that so many houses of the best class were anxious to gain all the time they could in which to design and carry out their exploiting campaign. The art and literary value of the Kipling production seems to have been taken for granted all along.

Results of exhibitor previews at branch exchanges as far west as Chicago have been received at headquarters. They indicate that the expectations of the heads of production and distribution were altogether too modest. The picture is accepted by the shrewd and experi-

enced men who cater to the public as a genuine "tour de force," a distinguished screen production excelling in beauty and having a human appeal of sympathy, love and pathos calculated to hold any audience. This is the judgment upon which it is being booked on sight.

Some of the earliest bookings were accompanied with the remark, in effect, that "anyone may be proud to exhibit 'Without Benefit of Clergy,' for it will add special distinction to every theatre showing it." Doubtless Paul Brunet, who personally brought Rudyard Kipling into the fold of famous authors now writing for the screen, will feel that expressions of this kind, from such a source, amply prove that he has kept his promise to the great English master of fiction that the best resources of motion picture art would be applied to his creations.

As a matter of fact, a set of still pictures forwarded to Mr. Kipling by Randolph Lewis, his technical assistant and author's supervisor of production, have brought a personal response of congratulations to all concerned. In a cable received at the Brunton studios, Mr. Kipling

refers to his delight at "the meticulous attention to detail." He is waiting with what patience he can command for the film to "come out," and adds: "Whatever happens, we may congratulate ourselves that we have done the best we could."

In a letter just received at the Pathe office and referring to the still sent to him as "the best I have ever seen," he repeats his cabled commendation of technical verity shown in the sets and native Indian accessories, the costumes and manner of wearing them, and frankly rejoices at the selection of Virginia Brown Faire for the part of Ameera, as almost perfectly realizing his ideal of that Hindu heroine.

Cosmopolitan Has Another Success

"The Woman God Changed," the great Cosmopolitan production, is in such demand for pre-release showings in and around New York that it promises to rival in box-office popularity the success of "Humoresque" and "The Inside of the Cup," two big Cosmopolitan Production successes.

After playing a week at the Rivoli Theatre on Broadway the feature was moved to the Rialto Theatre. Then B. S. Moss booked the picture for his Broadway Theatre, where, after running all last week, it has been booked for an additional week. This is the first time in the history of the present management of the Broadway Theatre that a feature has been held over for more than one week.

New Roach Comedy

"The High Rollers" is the title of the forthcoming Hal Roach comedy, featuring the moustached comedian "Snub" Pollard, which Pathe has scheduled for release June 26. Pollard is assisted in the offering by Marie Mosquini, "Sunshine Sambo," Noah Young, some eccentric animal actors, and the entire staff of the Hal Roach comedians. The comedy has a roller skating rink for its location, and many amusing incidents evolve and revolve about the smooth floor. In addition to the cast of players, a team of professional roller skaters was engaged to perform their graceful art on the smooth parquet surface.

Dustin Farnum in a New Offering

Since Dustin Farnum's name was added to the roster of Fox stars, officials of that organization have been bending their energies toward the acquisition of stories possessing exceptional strength.

It is the intention of Fox Film Corporation to make the event of Dustin's second screen bow under its management the occasion for launching one of its most pretentious productions.

Degree Is to Be Given Rex Ingram

Yale University will confer upon Rex Ingram, at the commencement exercises in New Haven late this month, the degree of Bachelor of Fine Arts for his achievement in producing in motion pictures "The Four Horsemen of the Apocalypse," from the novel by Vicente Blasco Ibanez.

Mr. Ingram formerly was a student at Yale, but circumstances compelled him to abandon his college course and forego a degree. He took up various occupations before settling on moving pictures in which he has made such a signal success.

Over in Jersey there are some wonderful motion picture theatres. Haring and Blumenthal control the Central, National and Tivoli Theatres in Jersey City, the Lincoln, in Union Hill and the Belmont Theatre in New York. Henry Haring, one of the smartest exhibitors in the East, recently asked, "What is Synchronized Music?" We answered, "Synchronized Music is correctly cued and timed for every action on the screen. It can be used by any exhibitor whether one or forty pieces are used in the orchestra. A specially patented arrangement provides for any 'cut' that may be made in the film before you receive it. It will please your audience because it brings the very latest music into your theatre. It really is the one feature that makes your presentation complete. And, Carl Edouarde, Erno Rapee, Hugo Reisenfeld, James C. Bradford, and Joseph Carl Breil, the world's greatest presentation artists, personally prepare each Synchronized Music Score. Every release of all standard producers has its own special score—each playing part is in a separate binding. Therefore you need not envy the wonderful musical settings offered along Broadway. You can now bring these great artists into your own theatre."

"Send along your contracts," said Mr. Haring. Hundreds of other wise exhibitors are saying the same thing because they realize that Music without Synchronization is Noise. Music Score Service Corporation of 1600 Broadway, New York, would like to answer your questions. Will you ask them, please?

Reissue of Series of Lloyd Films to Commence July 17

Pathe reports a constant flow of exhibitor inquiries for some of Harold Lloyd's old short favorites, which will be new to many of their patrons and which many to whom they are not new will be glad to see again, it is said. Accordingly, the distributors announce a reissue of a series of the ten funniest Lloyd one-reelers, on each week, beginning July 17.

In line with suggestions received from exhibitors in many parts of the country, it is calculated that the summer months are an especially favorable time for a revival of short Lloyd comedy successes; that, in fact, they will serve as a fine "summer tonic" for hot weather programs, will be a very great aid in increasing patronage and will add largely to the prestige of the house.

Many of "Four Horsemen" Cast to Be in New Rex Ingram Film

Complete information regarding the cast of Rex Ingram's latest screen production for Metro, "The Conquering Power"—founded on Balzac's "Eugenie Grandet"—was received at the home office, in New York, of Metro Pictures Corporation this week from the studios in Hollywood.

Many prominent in "The Four

Horsemen" have been re-engaged for the new production. Alice Terry, the Marguerite Laurier in the Ibanez picture, will create Eugenie Grandet on the screen. Rudolph Valentino, the Julio Desnoyers of "The Four Horsemen," is cast as Charles Grandet. The photography is by John F. Seitz, who was also responsible for the photography of "The Four Horsemen."

Tear Down Three Studio Walls to Build Set for "Disraeli"

What is said to be one of the largest and most beautiful interior sets ever used in a motion picture has just been finished by Charles Osborn Seessel, art director for Distinctive Productions, Inc. The set is being used in filming the famous stage success, "Disraeli," in which George Arliss is starred, and which will be released in the fall by United Artists. It was necessary to tear

down three of the walls of the studio to erect this large structure.

The set shows the reception hall of Buckingham Palace, finished in gray and gold, and employs a number of colossal columns to support the great arches. Diplomats of all nations throng the reception room. Henry Kolker is directing the picture.



A SONG BIRD, A PIANIST AND A FASCINATED ADMIRER

That seems to be the situation in Vitaphone's "The Inner Chamber." The stunning singer is Mrs. DeWolf Hopper; the winsome one with the educated finger tips is Alice Joyce, the star, and the gent

with the lingering looks is Holmes E. Herbert. It's Miss Joyce's latest picture

Elaborate Set Is Being Built for "Little Lord Fauntleroy"

United Artists says that without question the most unique and elaborate set ever undertaken is one now being built in Hollywood for Manry Pickford's latest picture, "Little Lord Fauntleroy," taken from Frances Hodgson Burnett's famous story, which Miss Pickford is now preparing for screen presentation. It will be released in the fall.

This set represents the interior of the ground floor of Dorincourt Castle, the ancestral home of the crotchety old Earl of Dorincourt, who plays such a conspicuous part in "Little Lord Fauntleroy." Some idea of the size of the set may be gathered from the fact that it is two hundred and twenty-six feet long by one hundred and twenty-five feet wide. More than one hundred tons of plaster were used in making it.

Made Regional Head for Synchronized

Music Score Service Corporation, of 1600 Broadway, New York, local distributors for Synchronized Music Scores, announces the arrival of H. S. Buck, who has been appointed regional supervisor of sales by Synchronized Scenario Music Company, of Chicago.

Mr. Buck comes to New York well equipped to demonstrate to local exhibitors the entertainment value of Synchronized Music Scores. During his stay in the metropolitan territory he will make his headquarters with Music Score Service Corporation. Previous to his affiliation with this company Mr. Buck was special representative for a trade paper in Chicago. His experience with the paper brought him in close contact with hundreds of exhibitors throughout the Middle West, and learning from them of the great need for music that would synchronize with the action on the screen, he was among the first to join the staff of Synchronized Scenario Music Company, receiving the appointment of regional supervisor of sales for the Eastern district. Branch offices have been opened

by Music Score Service Corporation at 1335 Vine street, Philadelphia; 701 Mather Building, Washington, D. C.; 142 Berkeley street, Boston, and 504 East Fayette street, Baltimore.

Neilan Plans Biggest Film

Upon completion of "Bits of Life," now being produced at Culver City, Marshall Neilan will start the biggest production of his career. It will take Mr. Neilan and his company to Canada and New York after the initial scenes are "shot"

in Los Angeles, and take six months to produce. Although based on a well known piece of fiction, the story will practically present an original theme by Mr. Neilan and various well known authors with whom he has recently become affiliated.

Mr. Neilan last week signed Lon Chaney to portray a Chinese character. Anna May Wong and Ted Sampson have also been engaged.

Tom Santschi at Work on New Series with Ruth Stonehouse

Tom Santschi, the popular star of Western two-reelers distributed by Pathe, has completely recovered from his illness of last winter and is at work again along the same lines. Through Arthur Kane, Producer Cyrus J. Williams has arranged with Pathe Exchange, Inc., to distribute a new Santschi series of seven pictures, two being completed and the third now in production.

The new series will show Santschi supported by Ruth Stonehouse as leading woman. Titles of the pictures in the new series are not yet announced.

New Buck Jones Picture Released

A picture with a punch is "Straight from the Shoulder," a Fox production with Buck Jones visualizing the man behind the punch. Roy Norton wrote the story and Bernard Durning directed the picture.

The following of Buck Jones has grown so rapidly that the Fox lit-

erary squad has had to step lively to garner enough of new thrills and sound sentiment to keep Buck busy. In this production they believe they have an ideal offering and one that will maintain the eminent standing of Buck with the film fans around the country who have been registering their love for him in no uncertain terms ever since his advent as a star.

The story has to do with the taming of a wild man, who with his "innards" heavily lined with Western "furniture polish," bellows his defiance of law and order and starts out to wipe a certain Western hamlet off the map.

The bad man in the story is portrayed by Kid McCoy, whose screen career seems likely to eclipse his brilliant record in the fistic arena, as the renowned Kid no sooner finished his work in this picture than he was signed for another Fox production.

Helen Ferguson plays the part opposite the Mediator, and is said to lend an exceptionally well balanced interpretation to this Western tale.

Johnny Jones Ends Long Tour

Johnny Jones, 12-year-old star of the Booth Tarkington "Edgar Comedies" produced by Goldwyn, completed on June 15 a tour of the country which took him to New York, Philadelphia, Chicago, Baltimore, Buffalo and other large cities. He made personal appearance in all of the cities and was received with great enthusiasm.

Johnny was accompanied by his mother, Mrs. Edward Piel, and his 5-year-old sister, Virginia. They have gone to Racine, Wis., to visit relatives for a few days. They will soon return to the Goldwyn studios at Culver City.

Bess Meredyth Is Writer for Stahl

Louis B. Mayer has signed Bess Meredyth, one of the most successful of present day scenario writers, to prepare the continuity on the next John M. Stahl Production. The last picture of this brand, "Retribution," has been cut and titled by the director, Mr. Stahl.

The secret will soon be out!

devotion

See our ad in next week's journals



Keeping in Personal Touch



By FRITZ TIDDEN

At a meeting of the board of directors of Pantheon Pictures Corporation, held at the office of the company in the Singer Building on June 13, George Dubois Proctor, widely known as the author and writer of many successful screen plays, was elected vice-president and appointed supervisor of production. Proctor succeeds Charles Miller, who is well known as a director, and who directed the first production of Pantheon Pictures Corporation, "On the Back Lot," starring Anetha Getwell, which was recently completed at Port Henry, N. Y.

The announcement of the retirement of Miller from Pantheon will come somewhat in the nature of a surprise to the trade, for it was known that he was among those who were responsible for the organization of the Pantheon company. Proctor, who is to succeed him both as vice-president and supervisor of production, is widely known in the motion picture industry. He has been associated with Metro, Famous Players, Fox, International and other leading producing organizations.

Plans for the second Pantheon production are already well under way and it is stated that an early announcement will be made regarding it, although it is not yet determined whether this picture will be made at the studios of the company at Port Henry, N. Y., or at a studio nearer New York City.

Jesse L. Lasky and Cecil B. DeMille, returned recently to Los Angeles. DeMille had made a flying trip to New York for conferences with the officials of the company. Before leaving Lasky said that conditions made it necessary that every possible economy be practiced in the future in the production of pictures.

"Through reorganization," he said, "I expect to effect a big cut in the cost of production at the Lasky studio. I also will arrange for the reception at the Lasky studio of the producing units which we are shifting west from the Long Island studio, which will remain closed throughout the summer."

When I. E. Chadwick, president of the F. I. L. M. Club and also chairman of the Eastern Conference of F. I. L. M. Clubs, returned from a three weeks' visit to his exchanges in Buffalo, Albany and Baltimore he was greeted at the Hotel Astor June 10 with a surprise luncheon arranged in his honor.

The features at the following theatres next week are: Capitol, "Without Benefit of Clergy"; Criterion, "The Golem" opens an indefinite engagement; Rialto, "Appearances"; Rivoli, "Life"; Strand, Anita Stewart in "Sowing the Wind."

* * *

Jack Cohn has left for Los Angeles.

* * *

Sidney L. Bernstein, of London, arrived in this country last week. The chief purpose of his visit is to buy equipment for both studios and theatres.

Elliott Dexter, who has been in the east for some time working in George Fitzmaurice's production of "Peter Ibbetson" for Paramount, has left for Cleveland, where he will spend a few weeks' vacation before returning to the Lasky studio at Hollywood.

* * *

Clara Beranger, one of the foremost scenario writers in motion pictures, has arrived in Hollywood from the Paramount Long Island studio and will spend three months at the Lasky studio before returning east.

Grace B. Faxon, formerly of the film editing department of Pathe, has opened an office in the Candler Building, and will do independent titling. Before entering the motion picture field Miss Faxon was known through her editorship of Werner's Magazine, The Countryside Magazine, Normal Instructor, and other periodicals. She is the author of many educational works, of plays and sketches, and of hundreds of special articles.

* * *

Carl Laemmle sailed on the Aquitania June 14 on his annual trip to Europe. Accompanying him were Lee Kohlner and Harry Reichenbach. Harry decided to go abroad with Laemmle at the last moment. On Monday afternoon the head of Universal sent for him and said that there was work for him to do on the other side, mostly exploitative. Harry agreed and then there signed a contract. The party sailed the next morning.

* * *

An article called "Will Fate Make You the Next Movie Star?" by Genevieve Parkhurst is published in the June issue of McCall's Magazine. It is interesting reading and all that sort of thing for the McCall circulation, but it is one of those things that will do more than anything else in cluttering up the industry with stage struck lasses who are big hits at the Thanatopsis Club performances or judged to be as beautiful as Mary Pickford or screenable as Alice Joyce by the local population. The woods are full enough of aspirants who have felt the call of the Kleigle. Ask any casting director.

* * *

It looks bad for the White House grass. The troops of press agents are going to ruin it. These boys have begun their expected onslaught on President Harding, to show him films and get his impressions, for publication, of them. Wilson had a flock of sheep on the front lawn and now Harding has press agents.

To our knowledge the President has viewed, to date, but two productions, "The Queen of Sheba" and "Wet Gold." We may have missed some, but take heart, there will be more to come.

* * *

Marion H. Kohn, president of the Consolidated Film Corporation, of San Francisco, and one of the directors of Federated Film Exchanges of America, Inc., has just arrived in New York from the Coast to attend to matters with regard to purchasing pictures for his territory and looking over the state rights situation and conferring on

The beautiful India ink lawn mower is awarded this week to Monte, the little Joan of Arc who has a tin sword and carries matches and everything.

Charles Osborn Seessel, former art director for Famous Players-Lasky and D. W. Griffiths, is to take over the management of the Jackson studios, 152d street and Jackson avenue, New York, and will operate it on the Brunton plan, with a working space for four or five companies at one time.

* * *

Jackie Coogan is now enroute for the Coast. He was, of course, accompanied West by his parents. Just prior to leaving Jackie was entertained by Chauncey M. Depew.

Upon the completion of "Peter Ibbetson" George Fitzmaurice will go to London where he will produce a series of pictures. A number of American stars will be sent from time to time to London to play leading roles in the productions.

* * *

Wednesday was double feature day at the Village Theatre, Eighth avenue and Fifteenth street. The first picture was "Why Trust Your Husband?" with "Chickens" as the accompanying picture.



NORMA, NATALIE, BUSTER AND CONSTANCE
At the Talmadge-Keaton wedding at Norma's country place on May 31



A LION AND MAN TAMER
Gladys Walton plays a lion tamer
in Universal's "The Man Tamer"

Federated matters in that city. He will remain in New York for about a month and is making his business headquarters with Joe Brandt. Kohn is staying at the Ritz-Carlton.

* * *

The Ladies' Home Journal for June contains an article by Mary Roberts Rinehart the title of which asks the question, "How About the Movies?" In the opening paragraph Mrs. Rinehart addresses a few more queries:

"Suppose, then, having seen the ultimate destination of a picture we study that picture, any picture, from its three different angles, as an art, as a business and as a molder of public thought and ideals. For pictures are at once an art, a business and a great public responsibility. What is a moving picture? How is it made? Once made what is its effects on audiences? Do producers give us the picture we want or the pictures they think we want? How about censorship?"

Then Mrs. Rinehart goes into some of the questions illuminatingly, and as correctly as generalizations can be.

* * *

In Avondale, Ohio, L. Sandow is to erect a picture theatre on Hickory street. It ought to be a strong combination.

* * *

Lucile Levy, one of the prettiest young society girls in the Blue Grass state and daughter of Col. Fred Levy, First National franchise holder, was graduated from the Kentucky Home School. She was hostess recently to the

members of her class at a luncheon given in her Louisville home, and now is preparing to sail for Europe with her parents for a summer stay.

* * *

Mrs. Nina Lewton has been appointed associate editor in Goldwyn Pictures Corporation's scenario and research department, to assist Ralph Block. Mrs. Lewton has been a member of the department for some time and has amply demonstrated her fitness for the post she now assumes. Previous to her connection with Goldwyn she was with Famous Players as an associated editor and with Metro.

* * *

A few days ago a visitor called on Joe Brady, director of Advertising and Publicity for Associated Exhibitors, Inc., and as Joe was very busy handling the advance publicity for "The Road to London" was invited to sit down for a moment. The visitor's face registered awe and respect when he glanced at a telegram which was laying before him and, said to Joe:

"Mr. Brady, I'd be a bit more discreet about it if I were you—they might put you in jail for—" "What the x\$***@ do you mean? Me in the hoosegow? Why?"

And the visitor pointed dramatically at the telegram on the desk, which began, very promisingly:

"I AM RUSHING STILLS AND WET PROOFS ON ROAD TO LONDON."

* * *

Regardless of censors the screen is to have "Justice." The John Galsworthy play is to be produced by Selznick.

* * *

Dwight Perrin, vice-president and sales manager of F. B. Warren Corporation, left last Sabbath for an extended tour of the Warren branches throughout the South and Middle West. He will be gone a month at least.

* * *

The firm of Philip Hano & Co., oldest manufacturers of loose leaf binders and forms, salesmen's order books, manifolding, billis of lading, records systems in books and loose leaf; systems for department stores, factories, offices, etc., has moved its plant to Holyoke, Mass., and has opened a new general sales office at 799 Broadway New York City—a location much more convenient to the business district.

At the new office there has been established an elaborate showroom where the complete Hano line is exhibited. A goodly supply of stock forms is carried on the shelves so that they may be furnished without delay in case of an emergency.

For many years this company was located at 806 Greenwich street. The business has been increasing so rapidly, however, that these quarters had been outgrown several years ago. The ever increasing rent and manu-

facturing costs made it necessary for the firm to seek a locality where they could get more room at less cost. This they found in Holyoke. The Hano company supplies many of the motion picture companies with accounting department material.

* * *

Harry Leonhardt, whose first and latest production "The Devil," starring George Arliss and finished January last, has already netted its producers a tidy profit, receipts to date being over \$400,000, arrived in New York from Hollywood last week. Mr. Leonhardt is here to keep a promise made to his friends in No. 1 Lodge of Elks to take a train load of those best people on earth to the annual convention of the Grand Lodge in Los Angeles, of which Harry has been designated an assistant grand esquire.

It is understood that Mr. Leonhardt has been in consultation with a coterie of prominent producers who are anxious to have his co-operation in the making of another super-special which will enlist the services of an all star cast of prominent players who have not appeared on the silver screen, but whose popularity and prominence in the dramatic world ensures a production that will have a wide appeal.

* * *

The third of the delightful Tony Sarg Almanacs will be included on the program of the Criterion when "The Golem" opens for an indefinite engagement next week.

* * *

The reason Lynde Denig has been absent from his little playmates up in the Goldwyn office is that he was snared for jury duty this week. There is a story told about the court that when he was called for a case that would evidently develop into a rather sentimental procedure at the climax, the defendant's counsel selected Lynde with alacrity, while the counsel for the plaintiff turned him down with a speed that was astounding. When the latter was asked after the trial, our informant tells us, why he did not want Lynde in the jury box after eleven men had been chosen without interruption, he replied that he expected to make one of those summing up speeches that wouldn't leave a dry eye in the house and that he wouldn't be able to move anyone who appeared to be so hard boiled, he thought.

* * *

Some photoplays are issued without sub-titles and sometime sub-titles are issued without much photoplay.

* * *

Harry Levey left town last week for Atlanta to attend the convention of the Advertising Clubs of the World. After the convention he will make a wide tour of the country to arrange for the opening of non-theatrical exchanges in key cities.

* * *

Ben Blumenthal is back in New York from Berlin.

* * *

It is all in deference to realism that Douglas Fairbanks, famous screen star, sports a native growth of hirsute adornment on



HIS NEW MUSTACHIO

his upper lip. He is filming his million dollar picture, "The Three Musketeers," which will be released by United Artists in the early fall, and in which as d'Artagnan, the fighting Gascon of the Dumas romance, he must have a natty and convincing mustache. So he let it grow. For the first time in the memory of film fans, Douglas Fairbanks, has sat for a "straight" portrait without a beardless face.

* * *

When it was announced in London that Arthur Levey had been appointed to take charge of the foreign sales department of Associated Producers he received a letter that anyone would be proud to get from W. G. Faulkner, who is Lord Northcliff's chief motion picture editor. Faulkner is on the staff of the London Evening News.

"My dear Levey:—

"I am more than delighted to receive the news that you have been appointed to take charge of the Foreign Sales Department of the Associated Producers.

"Your knowledge of this country, the European Continent and of Australia should be of great assistance to you in your work, while your personality, which wins so many real friends, should be invaluable to Associated Producers.

"During the five months in which we were associated in this country and America, I found you so full of high ideals and bright ideas that I could not imagine any American would better fill the position than yourself.

"My wife and daughter join me in congratulations and all the best wishes for your success and of Associated Producers, to one of whom, Mr. Alan Dwan, please give my kindest regards when you see or write to him.

"Yours very sincerely,

(Signed) W. G. Faulkner.

Our service department this week further suggests that scenario editors read "The Chestermark Instinct," by J. S. Fletcher and published by Knopf.

Our service department suggests a bit of exhibitorial repartee in the booking of the two latest Selznick releases.

"Who Am I?"—Answer, the next week, "The Girl from Nowhere."

Becomes Lead

Ruth Dwyer, known as "the girl with the perfect profile," has been engaged to play opposite Eugene O'Brien in the star's latest Selznick production, "Clay Dollars," which is being made at the Selznick Fort Lee studios under the direction of George Archainbaud.

Patterson Exploits "Small Town Idol"

W. C. Patterson, of the Criterion Theatre at Atlanta, Ga., has his own way of pulling 'em in. Patterson is a great believer in newspaper and billboard advertising. He opened the week of May 30 with "A Small Town Idol," Mack Sennett's comedy, released by Associated Producers.

Realizing that he had a box-office attraction of the first quality, he spread himself on his billboard advertising, and in addition to the regular line of lithos issued by Associated Producers, he had made up specially 100 block twenty-four sheets, reading "A Week of Hilarity—Those Who Can't Laugh Stay Away." He packed his patrons in S. R. O. houses.

Agnes Ayres to Be Starred in Series of Paramount Pictures

Because of the popularity she has achieved as leading woman in a number of Paramount pictures, Agnes Ayres is to be starred in a series of productions by Paramount, it was announced this week by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production.

Miss Ayres is now in New York, where she is playing the feminine lead in Thomas Meighan's picture, "Cappy Ricks," which is being made at Paramount's Long Island studio. On the completion of this production she will return to Hollywood, it is stated, and will begin work on her first star picture.

"The elevation of Miss Ayres to stardom," said Mr. Lasky, "is more than a reward for merit; it is done

Universal to Celebrate Its Ninth Year in Business July to September

Universal officials, after carefully studying the business of sales throughout the country, have come to the conclusion that the only thing required to make this a normal year in every way is a little jazzing up of the atmosphere surrounding the appeal which exhibitors have to make to their summer audiences. For that reason, H. M. Berman, general manager of the Universal Film Exchanges, has designated the period of July 4 to September 5 to be set apart and known as the "Laemmle-Universal Anniversary."

The idea back of it all is twofold. In the first place, it just happens that Universal will celebrate its ninth year of successful growth during this time, and that Mr. Laemmle will celebrate his fifteenth year in the moving picture business during this time.

The officials felt that both of these events are deserving of more than passing notice and that they

are of sufficient interest to exhibitors throughout the country to warrant bringing it to their attention. In the second place, they felt that if exhibitors are given something entirely out of the ordinary with which to appeal to their public, the effort will result in a material increase in the box-office reports for any given week when this interest is aroused.

The plan which is being suggested to exhibitors is as follows: To any exhibitor who desires to make use of the material with which Universal will provide him to celebrate the Laemmle-Universal anniversary, and who for one solid week will run a 100 per cent. Universal feature service, the exchange will supply free a big banner in full colors, reading: "Gala Week, Laemmle-Universal Anniversary. An extraordinary showing of specially selected Universal pictures." This alone should serve to attract a great deal of interest on the part of those who pass the theatre.

In addition to that Universal has designed two posters, one a three-sheet and the other a one-sheet, in full color, for use of exhibitors both in the lobby and at any other advantageous place. These posters utilize two birthday cakes, as the most fitting symbol of this double

anniversary. There is also a special line of advertisements, mats of which will be sent free. The publicity mats and stories will also be incorporated in an attractive press book which will be distributed by the exchanges, telling exactly how this anniversary can be utilized to the benefit of any theatre which desires an unusual occasion for a week during the summer time.

Announce Changes in Robinson-Cole

Recent changes in the personnel of the Robertson-Cole Distributing Corporation put into effect by Charles B. Rogers, general manager, have been announced as follows:

Joseph Klein has been appointed manager of the New York exchange, in which position he served for a number of years for First National. Mr. Klein will frequently be sent into the field on important missions under the supervision of Mr. Rogers.

Harry Goldberg has been appointed branch manager at Pittsburgh, succeeding G. E. Moore. Joseph Safran, formerly manager of the New York exchange, has been assigned as manager of the St. Louis office, where he succeeds J. Desberger.



BEAUTIFUL AGNES AYRES

This charming screen personality, known to everybody who sees motion pictures, will be starred in a series of Paramount Pictures

San Francisco Audiences and Critics Laud "Dream Street"

"Dream Street," D. W. Griffith's latest picture, released through the United Artists Corporation, has been doing capacity business at the Curran Theatre, San Francisco, ever since its opening, June 5. The picture was put on in a high class, dignified manner, with a seventeen piece orchestra and an elaborate presentation.

Although the picture opened on the hottest day of the season, the crowds flocked to the Curran Theatre and filled it completely, doing tremendous business. The San Francisco newspaper critics were very lavish in their praise of "Dream Street" and hailed it as an artistic and dramatic triumph.

The San Francisco Call and Post said: "'Dream Street' had its first showing at the Curran Theatre yes-

terday and scored an unqualified success. In its atmosphere of fog, which Griffith has again caught with his unerring artistry, there is unfolded a story that in its proper classification should be called a comedy-melodrama. But so wonderfully has the producer done his work, so eloquently is the story told, so artistically are the scenes done, that it seems sort of profane to use the hackneyed term of comedy or melodrama in the piece.

"When it is his desire that you laugh, you laugh. When it is his that you cry, you cry. When he wills that you be held in the grip of powerful emotion, you are held. Seldom are such powerful scenes flashed on the screen as those between the two brothers."



RAY C. SMALLWOOD

Who will be in charge of the first producing unit for Pyramid Pictures, Inc.

Pyramid Pictures, Inc., to Make Films for Independent Market

Pyramid Pictures, Inc., was incorporated in Delaware recently with a capitalization of \$1,000,000 for the production of super-features for the independent market. Sixteen big pictures will be made every year. Offices of the company have been opened at 150 West 34th street.

Smallwood & Company, Inc., investment brokers, through Arthur N. Smallwood, its president, has arranged for the financing of the Pyramid Pictures, Inc. Within the next several days he will make announcement, naming the officers of the new motion picture concern.

Pyramid Pictures, Inc., enters the field with the determination, it states, to give to the independent market the best box office attractions, time, money and brains can build. The first unit, which will be in charge of Ray C. Smallwood, will

commence work in a New York studio on the initial Pyramid production within the next two weeks.

The company plans to give the director and the author a certain percentage of the gross as against a substantial cash advance. This method, the executives of the company believe, will give to its product the best authors and directors in the motion picture world.

Mr. Smallwood, who has risen in the film drama as one of its most successful directors, is a firm believer in getting the best story available and then look for the star to fit the part. He declares that many a director is hampered in his art and that progress in the motion picture field is retarded by the old system of first choosing the star and then winding the star around the story.



JACK HOLT

New star in Paramount Pictures

Jack Holt to Star in a Series of Productions for Paramount

The elevation of Jack Holt to stardom was announced this week by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production.

Mr. Holt, it was declared by Mr. Lasky, will be starred in a series of Paramount pictures, and will begin work in the near future on his first starring production at the Lasky studio in Hollywood.

"Mr. Holt's rise in the last two years," said Mr. Lasky, "has been another demonstration of the fact that personal magnetism, coupled with ability to interpret roles naturally, wins a definite place among picture patrons and registers powerfully at the box-office. Although he played important roles in a number of our productions, including William de Mille's 'Midsummer Madness,' Mr. Holt was not featured in the true sense of that word. Nevertheless the public recognized his work, as comments we have received from exhibitors testify.

"Mr. Holt typifies clean-cut young American manhood, and it is our plan to give him stories which will enable him to appear in the out-of-door settings which become him best. He will play roles typifying virile, athletic young men—roles that fit his own personality of an out-of-door man. A horseman, an athlete, a man who has grown up in the West, Mr. Holt will be seen in pictures of the West, the Canadian Northwest and similar settings which will give play to his own characteristics and personality."

Jack Holt was born in Winchester, Va., and educated at the Virginia Military Institute. After spending four years with dramatic stock companies, in which he played juvenile leads in all of the best known plays of the American stage, he began his screen career with Universal. Later he went to Select and then appeared in a number of Paramount pictures. Subsequently he was engaged by Thomas H. Ince,

and played leads opposite Enid Bennett in a number of productions produced by Ince and distributed by Paramount. Then he returned to Paramount. He is now playing a leading role in a William deMille picture, adapted from Rita Weiman's story, "The Stage Door."

Sale of Pictures to Aid Children

For years Mary Pickford has been besieged with requests from all parts of the country for photographs of herself. But now, to all such requests the following post card message is sent out:

"Dear Friend: Your request for a photograph has been turned over to 'The Good Cheer Fund,' which is now selling my pictures for the benefit of needy children. All

money above the actual cost of the photograph goes to the support of this fund. Send coin, postal order or stamps to Nelson Evans Studio, 6039 Hollywood Boulevard, Hollywood, California, and a picture will be forwarded to you promptly."

Beck Signs Contract with Arthur S. Kane

Arthur F. Beck signed contracts Monday, June 6, with Arthur S. Kane, chairman of the Board of Directors of Associated Exhibitors, Inc., for a series of six special productions to be produced by Mr. Beck on the coast.

After the exchange of signatures Mr. Beck boarded the train for the West, and immediately the California Limited lands him into Los Angeles work starts on the first production. Whether or not this will be the same producing unit, the Leah Baird Film Corporation, Inc., that produced the current feature, "The Heart Line," releasing through Pathe Exchanges, Inc., has not yet been announced.

New Machines for Moving Pictures

The Actograph Camera and Actograph Projector, innovations in the moving picture field, will be ready for delivery some time in August, according to the Wilart Instrument Company, Inc., designers and manufacturers of Cinematograph Apparatus, New Rochelle, N. Y.

Superiority is claimed for these instruments because of their smallness and lightness and because the film used is one-half the size of that in general use, making them much more economical of operation, it is stated by the makers. A demonstration of the projection machine given recently at the Harry Levey Service Corporation offices, showed that its pictures were extremely well defined.



"THE GOLDEN SNARE"

David M. Hartford's production of James Oliver Curwood's novel; a First National picture



SURELY A MIS-TITLED COMEDY

George Bunny seems to have his mind well occupied in "Nothing to Think About," a Capitol comedy, distributed by Goldwyn

"American 10 Point Prints" Are Announced by the Chicago Company

American Film Company laboratories, which serve both American Film Company itself and hundreds of customers in the amusement, commercial and educational fields, have adopted a brand name for their product "American 10-Point Prints."

In connection with this branding of its product, American Film Company calls attention to ten points of outstanding importance, listing them as: 1, Quality—prints known for brilliancy and clearness. 2, Reputation—gained in 10 years of experience. 3, Responsibility—a concern of strong financial standing. 4, Location—at the geographical center of the country assuring rapidity and economy in delivery. 5, Equipment—all the most modern facilities obtainable. 6, Cleanliness—within two blocks of Lake Michigan away from dust and dirt, thus assuring clean prints. 7, Safety—the American plant being approved both by the city of Chicago and the Board of Fire Underwriters, assuring safety of negatives. 8, Promptness—staff trained to meet exacting requirements of amusement business where speed is at a premium. 9, Prices—reasonable and competitive. 10, Guarantees—positive guarantees of quality work conforming to the standard approved by the customer.

President Samuel S. Hutchinson in discussing the labor stories with one of our representatives, said: "As the whole trade knows, American Film Company laboratories have been celebrated for the quality of their work for the past ten years—famous for the clarity and brilliancy of the prints made. Created originally to service only the American Film Company itself, in the development, tinting, toning and titling of the motion picture productions of "Flying A" release, they evoked unstinted praise from critics of note the country over. Particularly have reviewers referred to American productions for their perfect photography and technical work in printing.

"Of late years," continued Mr. Hutchinson, "we have thrown open

our laboratories to outsiders, permitting others to enjoy the same facilities that were responsible for American 'Flying A' productions receiving such praise. Today our laboratories are serving customers in the amusement, commercial, educational and technical fields, besides turning out work for the topical news weeklies, for amateur and free-lance cameramen, and for a rapidly growing clientele of exhibitors who use film announcements on their screens instead of slides. We have facilities for the printing of 1,000,000 feet weekly.

"In London we have a huge laboratory to carry the same American service to producers at work in the British Isles or on the Continent. This affords the producer

working abroad an opportunity to secure sample prints of his negative quickly and safely, and permits him then to forward his negative to our laboratories in this country for the completion of the necessary prints for distribution here.

"In branding our product 'American 10-Point Prints,' I wish to impress upon the industry that we have set up these ten points as a standard and that we stand back of them with all the resources of our entire organization. With a capacity of 1,000,000 feet weekly, we are in a position to take care of the most exacting needs of anyone in the amusement, commercial or educational fields, with the assurance of quality and service that will build for permanent relationships."

Steinberg Visits New York and Buys Rights to Many Features

A number of deals were closed by A. Steinberg during his recent trip to New York. He contracted for the Associated Photoplays franchise, as well as several features from the Howell Sales Company, including "The Daughter of Eve," and several new features from The World Film Company.

Final plans for handling the Reelcraft Comedy franchise was discussed with R. C. Cropper, president of Reelcraft, and the drive is now on to make these short subjects popular in Western Pennsylvania and West Virginia. A number of features were reviewed by the Paglin-Davidson Agency for Mr. Steinberg, and they are arranging final contracts as the buying agents for S. and S. Film and Supply Company.

Went to Conference

R. P. Sullivan, of S. and S., made a flying trip for one day to New York to discuss several important contracts.

Beginning August first the exchange will be releasing one feature and two short subjects every week.

They are now shipping on an average of six hundred shipments per week and are among the largest exchanges in the country in the independent field.

Betty Carpenter in Burr Feature

Betty Carpenter has been selected as leading woman for Johnny Hines in "Burn 'Em Up Barnes," a feature being produced by C. C. Burr. Miss Carpenter has appeared in Universal pictures, also in Sunshine Comedies, and more recently with Famous Players in "Experience" and in two Realart productions.

Rapid Progress on Hines Film

Splendid progress is being made in the filming of Raymond L. Schrock's original screen story, "Burn 'Em Up Barnes," in which Johnny Hines makes his debut as the star of feature length productions. This is a high speed auto-



SHE'S FRAMED!

Ann Little in the "Blue Fox" serial, released by Arrow Film Corporation

mobile story with an unusually strong cast, which includes Edmund Breese, J. Barney Sherry, Betty Carpenter, Matthew Betts, Dorothy Leeds, Julia Swayne Gordon and other screen favorites, under the direction of George A. Beranger. It is scheduled for autumnal release and is the initial offering to the franchise holders of Affiliated Distributors, Inc.

Work Begins on Forward Series

Work on the first of the series of two-reelers starring Claire Whitney and Robert Emmett Keane, to be distributed by Forward Film Distributors, has been started at the Benedict Studios at College Point, L. I. They will be released at the rate of one a month, and it is stated will be made on the same scale as five reel features, as Mr. Sameth is of the opinion that there is a strong demand for productions of this type by houses which are now using double features, and that they can be used to take the place of one of the features.



NOBODY WOULD IMAGINE THAT A PRETTY GIRL LIGHTING A CIGARETTE FOR A "GENT" ACROSS A TETE-A-TETE DINING TABLE WOULD FOREBODE TRAGIC HAPPENINGS,

But the whole story is played out to the end in "The Invisible Fear," a First National Attraction

THE PROBLEM OF MEN, WOMEN, AND CHILDREN

*No feature appeals to every
person but the appeal of a
serial is universal*

In the heart of every woman lives romance; in the heart of every child is hero-worship; in the heart of every man is love of adventure.

In the hearts of all is the desire to be lifted out of the hum drum of every day life and to forgetfully journey into a land of romance and thrill.

Thus a Pathe Serial is a most important part of your program, for it is made for all and loved by all. It gives contrast and makes every heart beat faster.

As the serial story of the great magazines is the circulation-builder on which their success rests, so is the Pathe Serial the patronage-builder and audience-holder on which your theatre must rest.

Begin **NOW** with "The Yellow Arm" and give to your audience the romance and adventure, the thrill and action which they love.

"The YELLOW ARM"



Close-up and Around Central New York

Edgar Weill, manager of the Strand, Syracuse, directed a magnificent production at his home in the Leavenworth Apartments a few days ago. It was no less an event than the celebration of the sixteenth anniversary of his wedding. Mrs. Weill was a co-star, and among the principals in the cast were Mr. Weill's mother and brother, who journeyed from Buffalo to give maternal and fraternal blessings. Mr. Weill said he felt as if he were still on his honeymoon. His wife, whose home was in Little Rock, Ark., is noted for her beauty and charming manners. We'll be on the job to write up your diamond jubilee, Edgar.

* * *

B. A. Inderbitzen, an alumnus of Pioneer, Pathe, Associated Producers and other institutions where salesmen must show results to get diplomas, is now a field representative for the Lande Film Distributing Company. He says acting as a field representative is almost as exciting as being a real reel salesman. We'll say you're good, no matter what your title, B. A.

They do tell a good story on George Cooke, the Benjamin Franklin, never-tell-a-lie salesman for Fox Film Corporation. George journeyed to Ellenville and there met a Mr. Mullins, formerly a special investigator for the Department of Justice, who owns stock in Shadowland. Mr. Mullins said he was in the market to buy film for Shadowland. George began quoting prices. First thing the truthful film man knew he was being submitted to a third degree examination by the ex-Department of Justice quizzer.

"Now then," said Mr. Mullins. "You tell me one of your pictures costs three times as much as another, and that the reason therefor is that the more expensive picture is newer than the other. I'll make you a proposition: I'll buy both and I won't show the more recent picture until it is as old as the older one; therefore, I will pay you the same price for each picture."

Now, no film salesman in the world ever had a proposition of that kind put to him before. George rejected the offer, of course, and the more he tried to explain to Mr. Mullins that the price of film six months or a year from now can't be estimated, the more the "third degree" was applied. At last the manager of the house came along and bought both pictures at George's price. George never has revealed the story, but it tickled the manager of the theatre so that he's telling it all around.

* * *

Mike Bloom, of the Quirk Theatre, Fulton, has taken up gymnasium work as a summer fad. Mike boxed three rounds with Gene Moriarity the other day and showed that he still has the "punch" he had years ago when he played handball and scrapped in Syracuse. Film salesmen take warning!

* * *

Manager W. Dayton Wegefarth, of Keith's, Syracuse, one of the handsomest houses in the country, is conducting a "summer drive" for business which has proved remark-

ably successful. Mr. Wegefarth has constructed a roof garden and promenade in connection with the theatre and is drawing crowds where others can't. He also shows pictures at each performance—which is a determining factor in getting the masses.

* * *

Emmett Cornell, A. B. (Doc.) Merriman and James Roe—known to their friends as "the three musketeers"—have taken over the Arcadia Theatre, Syracuse, with the idea of making it the finest neighborhood house in this territory. In-

asmuch as Mr. Merriman has put over some big neighborhood propositions, Mr. Roe is now swinging two—the Turn Hall and Actograph—and Mr. Cornell is an old-time showman, it is safe to predict that they will make the Arcadia a knock-out.

Meyer Port, who owns the Grange, Baldwinsville, is whooping things up that way. Meyer says summer weather doesn't bother him any more than a mosquito could bother the Statue of Liberty. That's the spirit, Meyer. Port your helm!

The good ship Grange can weather any old storm.

* * *

Jesse Kauffman, Universal's star salesman, almost suffered nervous breakdown last week. He said he had done only \$1,000 worth of business in one day!

* * *

Pete Vournikes, of the Strand, Watertown, almost exploited a picture the other day. How about it, Pete? If that gold watch you intended giving to the prettiest girl in Watertown had cost \$50 instead of \$100, there'd have been some exploitation of "The Plaything of Broadway." What?

* * *

Your correspondent, after interviewing more than 100 exhibitors in this territory regarding the outlook for pictures, found they were unanimous in the belief that the forthcoming season would be the biggest in the history of the picture show game. Which ought to act as a quiet "tip" to the panic-stricken picture house owner who is figuring on "selling out at any price."

In Exchanges

The current Selznick release, Elaine Hammerstein in "The Girl from Nowhere," has just been delivered to the various Select branches throughout the country. Scores of important first run houses have already arranged play dates for it, indicating that Miss Hammerstein's recent pictures, notably "The Miracle of Manhattan," "Poor Dear Margaret Kirby," "Pleasure Seekers" and "The Daughter Pays," have created a waiting public which exhibitors are anxious to please.

S and S Reports Big Business

The S and S Film and Supply Company, of Pittsburgh, reports unusually good business on the American Film Company's reconstructed features, which it is handling for portions of Pennsylvania and West Virginia.

This series includes productions in which Mary Miles Minter, William Russell and Helen Holmes are featured. "Quick Action," "Sally Shows the Way" and "Man from Medicine Hat" are proving themselves equally as popular as when they were released under the titles of "In Bad," "Annie-for-Spite" and "The Manager of the B and A."

Glass for Lead

As leading man for Viola Dana in her next Metro production Bayard Veiller, who will direct it, has engaged Gaston Glass, whose most prominent appearance within the year was as the young violinist in "Humoresque."

Sale Reported

Aywon Film Corporation has sold the territorial rights for Tom Mix in "The Days of Daring" for Washington, Oregon and Montana to the Western Film Company.

"Ten Dollar Raise" Makes Hit With Capitol Theatre Patrons

J. L. Frothingham's American comedy-drama, "The Ten Dollar Raise," distributed by Associated Producers, Inc., was acclaimed a distinct hit by the public and newspaper critics when it played a full engagement last week at the Capitol Theatre, New York, the world's largest playhouse.

Despite the hot weather and the slump which struck the other theatres, the Capitol did capacity business and proved that "The Ten Dollar Raise" is an ideal hot weather attraction. Following are excerpts from New York dailies:

New York Herald: "'The Ten Dollar Raise' at the Capitol this week is so exceptionally good that it actually suggests a new rule to be followed in the movies. That is, that a successful system in a comedy is to take a minor character and make him so interesting and varied that the audience doesn't care what the fatuous hero does. J. L. Frothingham, producer, and Edward Sloman, director, have used it so skillfully in this story that the photoplay is actually a moving picture, and not, as so often happens nowadays, a series of still life studies. The story is based on the best movie principle—a narrative told in terms of action—replete with dark passages, trap doors, unexpected thrills and sudden twists of humor, while the rich human quality in it continually rises to the top like Grade A cream. It deserves plaudits."

New York Telegraph: "The feature picture, 'The Ten Dollar Raise,' is a triumph of realism and sympathetic study of plain people. It is done most cleverly with touches of humor, pathos, and excitement that aside from its purpose makes it worthwhile. The picture is extremely well handled and does not lag for a minute. It is a fine picture because it is so human and natural."

New Selznick Films Under Way

Elaine Hammerstein is at Pompton Lake, N. J., making exteriors for "Remorseless Love," the sets at Selznick's studios having been included in the action of the Marie Lanier Magruder story of a few days ago. Niles Welch heads Miss Hammerstein's support, the produc-

tion going forward under direction of Ralph Ince.

Conway Tearle has been busy under direction of William P. S. Earle on exteriors for "Love's Masquerade." He is now occupying some of the stages at Fort Lee with the first scenes of "Shadows of the Sea," with Alan Crosland directing.

The final scene on "Clay Dollars" are being enacted by Eugene O'Brien and his company in and around the Selznick studios. In Ruth Dwyer, his leading woman, Director George Archainbaud has made a real "discovery" for feature work.

Gains in Favor

The favor in which Selznick News is being received by picture showmen and their public is being demonstrated in the steadily increased bookings that are reported to Sam Morris, vice president in charge of distribution. From St. Louis comes a report on the contract made for six out of seven of the Skouras theatres, the West End Lyric, biggest of the chain, featuring Selznick News as a leader for the other bered among the houses that are Skouras theatres. In New York the Strand and Capitol are numbing the Selznick issue of world's news.

Sennett Special Startles Chicago

Mack Sennett's special five reel comedy, "Home Talent," which is now being distributed by Associated Producers, Inc., is attracting much attention among exhibitors because of its brilliant record in Chicago.

This unusual production, which represents the highest comedy achievement of the famous Sennett, set a new precedent when it played for three solid weeks recently to packed houses at the Ziegfeld Theatre in the loop and then went into McVicker's for a second run, where it is now in its fourth week, doing capacity business.

This record would be regarded as remarkable under the best circumstances, but it takes an added lustre when it is considered that it was made during hot weather, when theatre attendances slump and the best of pictures do just ordinary business.

Live News from Everywhere

Buffalo

So successful was the engagement of the famous band master, Creator, at Shea's Hippodrome last week that Managing Director Harold B. Franklin held the conductor for a second week. Creator did such wonderful work with the big orchestra that Mrs. Mai Davis Smith, local impresario, declared that the symphony ensembles must look to their laurels. Mr. Franklin hopes to bring other noted directors, such as Victor Herbert, Walter Damrosch and others, to Buffalo soon. It was a great stunt, and Buffalonians showed their appreciation by attending the Hippodrome in ever-increasing numbers.

* * *

Allen F. Childs and Newman L. Hawks, of Batavia, have contracted to purchase the George T. Holden property, 206 East Main street, at a price of \$12,000. While the purchasers have no announcement to make at present it is understood that the property was purchased for a corporation which will be formed to erect a new theatre. Tentative plans are said to provide for four Main street stores, two on each side of the theatre entrance. The theatre will be built according to modern plans, with a seating capacity on one floor of 1,200. The policy will be pictures and legitimate drama.

* * *

John J. Lanigan, of Lanigan and Kelley, owners of the Hi-Art Theatre in West avenue, Lockport, announces the purchase from William Hawkes, of the land adjoining their theatre at the rear and extending west to North Transit street. An old barn will be torn down to make way for an addition to the theatre. Work will be started at once and it is expected that the opening will be on Labor Day. The seating capacity will be 3,500. The present Hi-Art Theatre was opened on Labor Day three years ago, with 300 seating capacity.

* * *

Henry Houk, manager of the Rialto Theatre, West Ferry near Grant street, has almost completed the erection of a new brick front which adds greatly to the appearance of the house. It will be brilliantly illuminated.

* * *

Arthur L. Skinner, of the Victoria Theatre, West Ferry and Grant streets, in spite of the hot weather, has succeeded in convincing his patrons that the temperature inside the Victoria is 30 degrees lower than that on the street. Cool looking signs throughout the lobby and on the front of the theatre aid in carrying home the message.

* * *

We have it on no less an authority than Commodore P. H. Smith, Buffalo representative for United Artists, that the forthcoming prints of "The Three Musketeers," will, because of bountiful coloring, be of

such value, that he is now arranging with a local bank to install the films in their vault with the rest of the gold bullion.

* * *

The Royal Theatre, Cuylerville, was burned to the ground last week. W. A. V. Mack, Pathe Manager, says that the Pathe feature being shown at the time was saved.

* * *

The Pictureland Theatre, Cohocton, has been closed and will be converted into a store.

* * *

Film salesmen and bookers will attend this week's meeting of the F. I. L. M. Club of Buffalo. Here they will be informed of the workings of the club by President M. A. Chase and instructed to carry the message to exhibitors in the territory.

* * *

M. A. Chase, manager of the Universal exchange, was in Cleveland over the week end attending a meeting of the board of directors for the new Universal Aid, an organization started to take care of employees of the company disabled while in service.

* * *

It is understood that Commodore P. H. Smith, of United Artists, and Dan Savage, former manager of most all the local exchanges, have taken up golf and can be seen most any morning trying to hit the elusive pill on the park meadow course. A park employee has been added to the caddies to put the turf back in place after each man tees off.

* * *

The Grant Theatre has decided to remain open only two nights each week during the summer season. Charles Reiner is the manager.

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W. A. V. Mack, genial Pathe pilot, announces that Harold B. Franklin has broken his usual policy of presenting nothing but first run subjects and has contracted for the entire series of ten Harold Lloyd re-issues. These are the comedies in which Bebe Daniels and Snub Pollard, now both stars in their own right, appeared in support of Lloyd.

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Lillian Walker will personally appear at the Albert Theatre, Lancaster, soon, according to an announcement by Bob Albert.

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The Abbott Theatre, Abbott road and Bailey avenue, has been sold. The Star Theatre, Middleport, has also been sold.

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R. H. Clark, general manager of First National exchange of New York, was in Buffalo over the week end. During his stay here Mr. Clark and E. O. Hayes, Buffalo branch manager, worked out a solution of "The Kid" proposition here, the neighborhood house showing of which was slightly complicated. The Chaplin comedy will now be shown in all the neighbor-

hood houses. Mr. Hayes announces that all the first National salesmen in the Buffalo office will be presented with a Ford with which to cover their respective territories. George Blackmon has closed a large number of contracts in the Watertown and Thousand Island district. H. L. Levy has returned from a two week trip through the southern tier and Maurice Cohen is lining up many new accounts in Utica in addition to sending in many dates on franchise bookings. Mr. Hayes is now sporting a new Studebaker coupe, which is proof of First National managerial prosperity.

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Walter Price, new Buffalo manager for Associated Producers, is now visiting exhibitors in the territory "getting acquainted." He is being accompanied by "Hub" Taylor, of the sales staff. Mr. Price recently succeeded Tom Brady, who has taken over the Buffalo Warren office.

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The Liberty Theatre, Corning, opened June 10. The Liberty, which seats 1,200 on one floor, is operated by the Steuben Theatre Co., Inc., in which J. J. Kelly, Fred Gerber and C. B. Stowell are interested. The house has a twelve piece orchestra, Motiograph machine, 18 by 11 booth and a 28 cent admission.

St. Louis

The legislation committee of the St. Louis Board of Aldermen has virtually decided to amend the amusement license tax bill to meet objections voiced at a recent public hearing on the measure by Frank Tate, owner of the Grand Opera House, Columbia, Strand, Rialto and smaller theatres, and managers of other large downtown houses. Tate contended among other things that there was too great a jump from the rates for theatres charging a maximum admission fee of \$1 and those in the \$1.25 class. In every such instance the rates were practically doubled, based on seating capacity. On the other hand the difference in rates of the 40-cent and \$1 houses was nominal. The amusement bill may be reported out at the next meeting of the aldermen. It is almost certain to pass in the form it comes from the committee.

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Five reels of the Third Division in action in France was shown at an entertainment and dance at Tower Grove Turner Hall, Grand and Juniata street, under the auspices of the Third Division Society Saturday evening. Some of the boys employed by the St. Louis exchanges saw service in the Third Division.

* * *

Charlie Werner, local manager for Metro, has just returned from an extensive tour of Southern Illinois, Arkansas and Tennessee.

He reports that industrial and agricultural conditions in the Southland are improving. "It is nothing to grow hilarious about but there is a decided change for the better," he said. "The improvement is very noticeable. It has been growing better for several weeks now and the indications are that by September or October business will be booming again. For a time the cotton crops had the farmers worried but that situation has been solved." Werner had a very successful trip.

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Jesse Huckspeth, proprietor of Huckspeth's Theatre, Bowling Green, Mo., was a visitor the latter part of last week. He says that business is excellent.

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Noah Bloomer of the New Central Theatre, Freeburg, Ill., was a visitor to Fox headquarters. He gave Mr. McKean a substantial order.

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The Aubert Summer Theatre site, Aubert and Easton avenues, was sold the past week by Edward L. Bakewell to the Aubert Photo Play Company. This company plans the erection of a \$250,000 picture theatre to seat 4,000 persons, on the site this fall. It is planned to show pictures at pre-war prices.

The Photo Play Company also contemplates extensive improvements to the Summer Theatre immediately. It will be entirely renovated to make it one of the most beautiful airdomes in the Middle West. The Aubert was among the first airdomes established in St. Louis and has proven very successful. Samuel D. Bromley, who operates the Broadway Theatre, St. Charles street near Broadway, will manage the new theatre, J. H. Drucker, attorney for the Photo Play Company, announced.

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Samuel Werner, proprietor of the United Film Exchange, local Federated Film Exchanges representative, announces that the Federated has added Louise Fazenda and Teddy, the Great Dane dog, to its artists, and will announce release dates shortly.

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O. H. Giese, of the Oh Gee Theatre, Edwardsville, Ill., was seen along Picture Row.

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Colonel Bill Yoder of Dallas, Tex., district manager for Pathe, paid the local office a visit the past week. Colonel Bill was pleased with the progress made by the local organization, especially when Manager Harris informed him that the trend of business is steadily for the better.

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H. M. Ferguson, of the Gem Theatre, Centralia, Ill., was here during the week.

* * *

J. Wiecek has been made man-

ager of the Miners' Labor Temple, Staunton, Ill., succeeding L. Wagner. Wicke called during the week to make the acquaintance of local exchange men.

William H. Sohm of the Belasco, Quincy, Ill., was another caller of the week. He reports that the Belasco continues among the popular amusement places of Quincy despite the warm weather.

Charlie Werner, of Metro, is arranging to attend the annual gathering of Metro exchange managers to be held in New York early in July. Some big productions will be announced at this gathering, Charles promises.

President E. S. Porter of the Precision Machine Company, New York, makers of the Simplex projection machines, was a caller at the Exhibitors' Supply Company, Plaza Theatre Building, the past week. Mr. Porter spent Saturday and Sunday in St. Louis. When informed by Manager Ryder of the Exhibitors' Supply Company that St. Louis is now more than 60 per cent. Simplex and that downtown St. Louis shows better than 80 per cent., he expressed himself as delighted with the local situation.

Billy Miller of the Idle Hour, Festus, Mo., called during the week for some choice subjects.

Manager Rosenthal, of Universal, announces that "Reputation" will receive its St. Louis premier at the New Grand Central and the New Capital, the leading houses of Skouras Brothers' Enterprises, simultaneously on July 2. It will run for one week at both houses. The following week it will be introduced to the East St. Louis' picture fans at Joe Erber's handsome new theatre.

G. M. McKean, local Fox manager, is sporting a handsome new automobile. All the boys are envious.

J. Wesley of the Wesley Theatre, Benld, was seen at Grand avenue and Olive street. Benld is but a short distance away and Wesley is a frequent caller.

The shipping department of the Fox exchange has undergone extensive repairs. A new floor is among the improvements. The heavy shipment of the past year wore out the old floor.

Claud McKean, assistant manager for Fox, is spending his vacation in Granite City, Ill., one of our East Side suburbs. If he likes the scenery Claud plans to make it his permanent home.

G. B. Howe, traveling auditor for Universal, has been in St. Louis for the past several days. He is on his regular tour of the exchanges in his district. His headquarters are in Kansas City.

R. E. Boswell, Independent Producers' manager, has just returned from an auto tour of Southern Illinois and Indiana. He got some nice business despite

the fact some of the boys insist on singing the blues. Independent Producers has just purchased the Southern Illinois and Eastern Missouri rights from the Pacific Film Company of "The Call from the Wild," featuring Frankie Lee, and also "Fatal Thirty," in which Fritzie Ridgway is starred.

Charles Goodnight of the Jefferson, De Soto, Mo., and the Monarch, Bismarck, Mo., left some nice orders with local exchanges this week.

Another caller was V. G. Barnes of the Barnes Theatre Ellington, Mo. He is also president of the leading bank of Ellington and a big saw mill, so is kept very busy.

The daylight saving measure now in the hands of the legislative committee of the Board of Aldermen will die in committee, it is learned on reliable authority. The measure, which is sponsored by the Municipal Athletic Association, the St. Louis Chamber of Commerce and the Retail Merchants' Association and a number of lesser organizations, provides that daylight saving shall become effective the fourth Sunday in June and prevail until the fourth Sunday in September.

Tom Leonard, general manager for Pioneer Pictures in this territory, spent the past week visiting the key cities of Southern Illinois. Leonard has arranged for the early release in this field of several very prominent features and he was anxious to obtain first hand information of conditions among the exhibitors so that he could regulate his selling campaign accordingly. The success of Pioneer in this vicinity has been one of the distinct features of the past year in local film circles.

The rainy weather of Tuesday and Wednesday night interfered seriously with the attendance at the airshows of the city. However, the local system of operating airshows in conjunction with theatres proved the wisdom of this arrangement. The shows were transferred to the theatres without any interference.

Samuel Werner, proprietor of the United Film Exchange, has been selected a delegate to represent the Federated Film Exchanges of America at the national convention of the Motion Picture Theatre Owners of America at Minneapolis on June 27, 28, 29 and 30. Werner was selected for the honor at a recent meeting of the board of directors of the Federated.

Joseph Mogler, president of the St. Louis Motion Picture Exhibitors League, and many of the other officers and members of that organization will also attend the convention. Plans are under consideration for the chartering of a special car to take the St. Louis delegation to the convention.

Werner announces that Federated will release "Dangerous Toys," featuring William Desmond, this fall. Advance information is that this picture will prove one of the sensations of the fall season. Werner is satisfied that it will go over big in this territory.

San Francisco

A Wylie Mather, who controls several picture houses on the Hawaiian Islands, recently arrived at San Francisco on a business trip.

Governor William D. Stephens has signed Senate Bill Number 130, providing lavatories for projectionists in picture houses. The bill affects only houses to be erected in the future.

Commonwealth Theatres, Inc., has been incorporated at San Francisco with a capital stock of \$1,500,000, the directors being A. R. Bird, T. H. Breeze, W. A. De Wift, C. Lovett and R. L. Stringham.

Howard J. Sheehan, Pacific Coast district manager for the Fox Film Corporation, with headquarters here, plans to leave shortly for New York to attend a conference of district and branch managers at which the plans and policies for the season of 1921-1922 will be discussed.

A new Seeburg-Smith organ has been installed in the Garden Theatre at Burlingame, and one will soon be installed in the theatre at Redwood City operated by the same owners.

Work is under way on the rebuilding of the Monache Theatre at Porterville, and when this house is reopened in the fall it will seat 1,600. A Seeburg-Smith organ is to be installed.

The T. & D., Jr., Circuit, with headquarters here, is acquiring houses at a rapid rate, the latest acquisitions being the Rialto, Grand and Majestic theatres at Reno, Nev. The first two were owned by Hurst Bros. and the latter by the Nixon estate. The California houses of this new circuit are located at Selma, Lodi and Paso Robles.

Several small theatres in the San Francisco district are being dismantled, owing to the construction of so many large houses and the falling off in business. Among these are the Vicksburg and Haussler theatres of this city and the Strand Theatre at Napa.

E. O. Child, one of Mack Sennett's representatives, who planned to sail from San Francisco on a business tour of the Orient at an early date, has given up this trip.

Newton Levi, Pacific Coast district manager for Robertson-Cole, is spending a couple of weeks at the San Francisco branch following an absence of three months.

James Epperson, formerly with the Hodkinson exchange at Salt Lake City, is now associate representative of Pathe at San Francisco, assisting Sales Manager Moll Hulling.

W. A. Crank, who has been appointed manager of the San Francisco office of the Fred B. Warren interests, has secured space for the exchange that will be opened in the fall in the building to be erected at once on Turk street by Louis R. Lurie.

Irving P. Arnold, formerly with

Associated Producers at San Francisco, has been appointed Denver manager for Fred B. Warren.

The All Star Features Distributors has secured California, Arizona and Nevada rights to the "Parish Priest," "Servant in the House," the Lester Cuneo Westerns, the Hope Diamond Mystery serial, Urban's Kinetograph Review and Shadowland single reels.

The Oregon and California Amusement Corporation has taken over the Globe Theatre at Twenty-third avenue and East Fourteenth street, Oakland.

First National Better Pictures Week was well advertised in the daily press, San Francisco papers carrying full page advertisements listing the subjects and where they would be shown during the week. Eighty productions were shown in the territory covered by the San Francisco branch.

William Grebe and H. R. Brown will erect a picture house seating 1,250 at Susanville, a lumbering community in Northern California.

The Curran Theatre on Ellis street, recently leased to Louis R. Lurie, has been sub-leased to a syndicate of San Francisco men who have formed a new circuit of nine houses on the Pacific Coast. The company will take possession of the house in September.

Charles Wilson, who recently completed a tour of Northwest, has been appointed organist of the T. & D. Theatre at Oakland.

Director Frank Lloyd and company of Goldwyn players headed by House Peters and Fritz Brunette are working at Huntington Lake, in the high Sierras of Northern California, on "The Man From Lost River."

A. S. Kemper, of the legal department of the Fox Film Corporation, was a recent visitor at San Francisco.

The Lincoln High School at San Leandro has added picture equipment.

J. A. McEnery is erecting a concrete picture house at Fairfield.

Minneapolis

Phil Reisman, district manager for Famous Players-Lasky, is in New York attending the annual meeting of the district managers of the company. He is expected home next week.

"Bob" Rhedans, Wisconsin representative for Famous Players-Lasky, has resigned to enter the automobile business. He has had the Wisconsin territory for the last six months. No successor has been announced.

Funds for the sick members of the projectionists of Minneapolis will be raised at a midnight performance at the Pantages Theatre on June 20. Tickets are being sold by the representatives of the operators and the United Theatrical Protective League, together with

the Associated Twin City Theatre Managers.

Warren F. Lemon, former West Coast representative of various picture interests, has been appointed manager of the State Theatre, Minneapolis. The State is the latest addition to the holdings of Finkelstein & Ruben. Mr. Lemon was recently with David W. Griffith as representative on the Pacific Coast for "Way Down East." During the last few years he has been associated with the Selwyns and the Shuberts. For the last five years he has been with various large road attractions.

Arrangements for the exhibition of the new Proctor projector were made by W. L. Stern, general sales manager for the United Theatre Equipment Company, last week. Mr. Stern plans to have special demonstrations here during the annual convention of the Motion Picture Theatre Owners of America in Minneapolis.

E. F. Tarbell assumed charge of the Minneapolis Fox exchange this week. Mr. Tarbell succeeds M. J. Weisfeldt, who has been transferred to the Cleveland exchange of the Fox organization. Mr. Weisfeldt is one of the oldest exchange managers in the Northwest in point of service. He started his career as a song plugger in Chicago. His first Minneapolis affiliation was with Mutual in 1913 and in 1918 he joined forces with Fox.

A heavy demand for two-reel films has been met with all over the territory, according to Harry Hollander, Minneapolis, manager of Educational. New prints must be made to meet the demand for this type of picture during the summer months, he said.

Re-election of all officers of the Minneapolis Film Board of Trade took place at the annual meeting of the organization last week. The officers are Ben Friedman, president; J. E. O'Toole, vice-president; C. W. Stombaugh, secretary, and Tom Burke, treasurer. A vote of thanks was tendered M. J. Weisfeldt, former Minneapolis Fox exchange manager, for his work in behalf of the motion picture industry of the Northwest during his affiliation with the board. Mr. Weisfeldt was presented with a watch fob.

Newton Davis, Minneapolis manager of Goldwyn, returned last week from a convention of the Goldwyn organization at Culver City. New sales plans are being evolved for the distribution of the Goldwyn product, he reported. Mr. Davis is highly enthusiastic over the outlook for the coming year.

Appointment of Barney Cohan as Twin City representative for short subjects was announced this week by Charles W. Stombaugh, Minneapolis Pathe exchange manager. Mr. Cohan has been here with Pathe for two years as salesman.

"The Heart of Maryland" is meeting with unprecedented success throughout the Northwest, according to Robert Cotton, manager of Minneapolis Vitagraph. Mr.

Cotton has engaged in original exploitation work to promote this picture, which has established new summer attendance records in the district. He helped put over "Black Beauty" recently with remarkable success.

Charles W. Stombaugh, manager of Minneapolis Pathe, has returned from a short business trip through Southern Minnesota. Mr. Stombaugh reports that the Tom Sant-schi and Holman Day series is in big demand.

Baltimore

In order to back up a bill for better moving pictures, which will be introduced into the legislature next January, the Citizens' League for Better Moving Pictures plans to carry its campaign into the counties of Maryland to arouse the sentiment of the people in favor of it.

Two resolutions adopted were that the twenty-four rules and standards of the Pennsylvania Censor Board be adopted by the Maryland board and that the responsibility for their enforcement be up to the officials and there be a vigorous prosecution of any violators. These two resolutions will be sent to the governor.

Another resolution asks to have a "full time" censor appointed to fill the place of Colonel F. Macklin, his term expiring on June 20.

The delegates selected to represent the Exhibitors' League of Maryland at the national convention of the Motion Picture Theatre Owners of America were appointed at a luncheon given by the Maryland organization at the Hotel Emerson on Thursday, June 9. They include Charles E. Whitehurst, chairman; J. Louis Rome and Thomas D. Goldberg. Leaving Baltimore on June 25, the Maryland delegation will meet the Washington, D. C. and Pennsylvania delegations in Chicago and continue to Minneapolis, arriving there on June 27.

Gratification is expressed in a bulletin which has been issued by the Baltimore Federation of Churches at the standards which 95 per cent. of the motion picture producers adopted recently. The bulletin says in part: "The tendency of motion picture plays, as of the older form of theatricals, is steadily downward unless held in check by strong public sentiment, and this almost universal and attractive form of amusement demands from us earnest attention and intelligent interest that we may do more than simply hold it in check." All the churches are asked by the federation to aid in the campaign being made for cleaner amusement.

Three ordinances for picture theatres were passed at a meeting of the Second Branch of the City Council on Monday night, June 6, while one was voted down on its third reading. It is thought it will be reconsidered at the next meeting. The three that passed included: Permission for the Eastern Construction Company to build a theatre on the east side of Charles street, just north of Lafayette avenue; permission for August Mal-

than to build a theatre at 2501 Penn-avenue, and permission to enlarge the Rialto Theatre, North avenue near Linden. The one voted down was to authorize Joseph Castelberg to build a theatre on the site of the old Cafe Kaluna, Madison avenue near North.

Myer Wolfert, who has been associated with several film companies as a salesman, has purchased a general store at Ferndale and is conducting the business himself.

Joseph Klein, special representative of the Robertson-Cole Distributing Corporation, came to Baltimore on Friday and called on Charles E. Whitehurst and Louis A. De Hoff at the Century Theatre.

The director of "Maryland's Own," the moving picture which will be produced at the Fifth Regiment Armory during the holding of Movie Industrial Exposition, will be F. L. Ferguson, who has been connected with several producing companies in New York and on the West Coast. Only Maryland talent will appear in the picture. The affair is being held for the benefit of the One Hundred and Fifteenth Infantry.

Bernard Depkin, Jr., manager of the New Wizard, Strand and other theatres in Baltimore, has left the city for a sea trip, having been ordered by his doctor to give up all work for some time.

Arthur B. Price, a well known Baltimore exhibitor, who is now manager of the Blue Mouse and Aurora theatres and treasurer and general manager of the Star Pictures Company, Inc., has been appointed the manager of the Circle Playhouse, Annapolis. Mr. Price assumed his new duties on Monday, June 13, and contemplates making changes in the ventilating and lighting systems of the theatre.

Indiana

A new picture theatre is to be operated by local interests at Valparaiso. The Lightcap Building, formerly used as a restaurant, on College Hill, near Valparaiso University, has been leased and will be converted into a modern theatre. Pictures will be shown every night except Sunday.

The Liberty Theatre at Terre Haute has established a summer policy and will continue the plan until cooler weather arrives. Three acts of vaudeville, which have been a part of the program during the winter months, have been abolished, the program now consisting entirely of pictures. Several high-class feature pictures and comedies have been booked for the summer showings.

The pastors of three churches of Hope, in Bartholomew County, accompanied by a large number of the members of their congregations, appeared before the town board this week and protested against Sunday pictures at the A-Muse-U Theatre. J. C. Robertson, manager of the theatre, operated it last Sunday night. No tickets were sold for the show, but a large sign was placed

across the front of the entrance which read, "Please donate, as we are selling no tickets." A large crowd attended, and it is understood that many of the patrons "donated" several times more than the regular price of admission. Mr. Robertson says he intends to continue the Sunday evening shows despite the protests.

Work on the new Indiana Theatre at Seventh and Ohio streets, Terre Haute, which has been held up for some time because of labor disputes, was resumed this week. One of the unusual features of the new theatre will be the laying out of the supports and columns in such a way that the patrons can be seated comfortably on one floor of the building without experiencing any difficulty in entering and leaving the building. The seats are to be arranged in amphitheatre style. Barring further delays, the owners expect the construction work to be completed by November and the building in readiness for opening about December 1.

Hope Hampton, screen star, will be a visitor in Indianapolis soon, according to an announcement received this week by Floyd Brown, manager of the Indianapolis exchange of Associated First National Pictures, Inc. Miss Hampton, according to the announcement, will appear in person in conjunction with her production, "Love's Penalty," which will be shown at the Circle Theatre. Later she may make a trip through the State, visiting some of the other theatres where her pictures are being shown.

Louisville

Due to the summer heat, a number of outside theatres, or airdomes, have opened up in the last ten days. Patronage is strong at the outside playhouses and a great many of the best pictures are being scheduled for night runs. The Highland Theatre, owned by the Baxter Amusement Company, opened up last week and reports a good attendance at every performance so far. The Highland is in co-operation with the Baxter the former house being used throughout the summer months with the exception of bad evenings when the productions are shown in the closed house.

First National Pictures report a successful run during the last few weeks, both in Louisville and outlying towns all over the state.

Jazz music in the picture houses has at last taken hold in the Southland. Reports coming in from the outlying districts say that a great many of the rural exhibitors are installing jazz orchestras in their houses in place of the ancient piano or symphony orchestra. A short time ago the Alamo Theatre in Louisville made a few alterations to the interior of the house. On either side of the screen and slightly forward of the stage, two alcoves were erected at a height of about ten feet above the floor. The front of the alcoves was surrounded with white lattice work and decorated with twining imitation primroses. An Indianapolis orchestra was engaged and Manager Fred Dolle reports a big increase in business.

Seattle

Louis Amacher has resigned from the management of the Seattle office of Associated Producers to accept a similar position with F. B. Warren, Inc., Seattle, under, Amacher, will be the headquarters for the Northwest territory and an office will be opened in August. Sub-offices will also be established in Spokane and Portland. That in Spokane will also be established in August. The new company will issue fifty-two features and twenty-six comedies a year.

Cliff Reid, who has managed the Seattle Select office for two years, resigned this week. He has not announced his future plans.

R. W. Cramm, formerly manager of the Arcade Theatre, Walla Walla, is now assistant manager of the Kipling Exchange in Seattle.

Guy Navarre, manager of the Seattle Fox office, is leaving for New York next week to attend the conference of Fox managers.

L. O. Lukan, manager of the Seattle First National office, returned last week from the First National conference in New York. He reports a greater feeling of confidence in the business situation in the East than in the West, but declares that he sees no reason why the western business men should not feel just as confident.

Harold M. Glenfield and G. H. Christoffers have been added to the force of the Sattle office of Robertson-Cole, replacing James A. Merrick and S. P. Peck.

M. L. Flagg, salesman for the Western Theatre Equipment Company in Montana and Idaho, is coming home to Seattle headquarters next week after a long trip.

W. E. (Doc) Banford is at his new post as manager of the Seattle Goldwyn office. Doc opened the Chicago office for Goldwyn and has been for the past two years manager of the Salt Lake office. He has employed as salesman for the Washington and Idaho territory R. C. Montgomery, familiarly known in the Pacific Northwest as "Monty." Clide Miller, shipper in the Seattle Goldwyn office, left this week to enter business in Alaska.

The Seattle Film Exchange has bought the Northwest rights to the Biograph Mary Pickford two-reelers. They have also obtained the Success Series, starring Lillian Gish and Mae Marsh.

Mary Pickford's latest production, "Through the Back Door," has been held over for a second week at the Blue Mouse.

Lew Cody has been making personal appearances at the Winter Garden this week in connection with his latest film release, "A Dangerous Pastime." On the stage he is giving a twenty-minute dramatic sketch. During the week Manager Ed. James of the Winter Garden advertised a beauty contest for girls, the winner of which was to have a part in Cody's supporting cast for his next picture. A big crowd of girls

assembled in front of the theatre one morning and motion pictures were made of them. During the last two days of the week the winner appeared with Cody on the stage.

The Greenlake Theatre has been sold by M. L. Kenworthy to Miss I. Carstens.

W. J. Allender, owner of a string of theatres in and around Spokane, spent this week film-shopping in Seattle.

Edwin Hallberg of the Lincoln Theatre, Port Angeles, paid a visit to Seattle's film row this week.

Ralph A. Clarke, a film actor with a local concern producing comedies, was drowned in Green Lake, Seattle, this week when playing the part of rescuer to a woman in the play.

Canada

N. L. Nathanson, of Toronto, managing director of the Famous Players' Canadian Corporation, is on a tour of inspection of the Canadian West, visiting each of the numerous cities where the company has a picture theatre. At the outset of this trip, Mr. Nathanson announced that a chain of no less than thirty-nine picture theatres had been built up in Canada under the auspices of the Famous Players Canadian Corporation in two-years' time, and that it is his ambition to have fifty large and attractive houses from coast to coast in the Dominion.

Optimistic theatre building news comes this week from British Columbia. The Capitol Theatre in Victoria, B. C., is practically ready and the Fraser Theatre in South Vancouver is well under way under the direction of J. Young. Thomas Shields, of Grandview, has arranged to start the erection of a new picture theatre in that place at once. The Powell River Company has decided to build a second large theatre at Powell River, B. C. Kamloops, B. C., only has one theatre at present and a large theatre company has examined the field with a view to building a second house. Marcus Loew has decided to invade Vancouver as well.

The so-called "British Film Season" at the Grand Opera House, Toronto, terminated after British features and short subjects had been presented at the theatre for a period of four weeks with weekly change of program. A variety of British releases was screened twice daily during the engagement and considerable success was attained in the way of patronage, although the "season" did not become extended in the same manner as the summer run last year of "Mickey," which played for seventeen weeks without a stop.

The College Theatre, the latest picture palace for Winnipeg, Manitoba, will be opened late in June with Ralph Miller, formerly manager of the Starland Theatre, Winnipeg, in charge. The new house, which will seat 1,050, is situated at Main street and College avenue and

will be one of the city's finest suburban theatres. Kenneth M. Leach, formerly of Calgary, is the lessee. During the past year or so Winnipeg has seen the opening of several new picture theatres, including the Allen, Capitol, Rialto and Garrick—and now the College. Still another new house is being constructed, this being the New Star-

land, which will open September 15. A. W. Wooten, formerly manager of the Calgary, Alberta, branch of Regal Films, Ltd., has been appointed manager of the Vancouver, B. C., office of the Fox Film Corporation. Mr. Wooten is a pioneer exchange man of the Canadian West and carried on operations at Winnipeg for a number of years.

Exhibitors Plan How to Meet Shortage of Pictures in Fall

Reports from all over the country to Phil L. Ryan, manager of franchises for Associated Exhibitors, indicate that exhibitors everywhere are alive to the situation gradually being created in the industry by the reduction in production, and, in some cases, the complete stoppage of production. Steps are being taken on every hand by exhibitors to insure themselves first class productions, and a tremendous wave of interest in the Associated franchise plan has developed.

Mr. Ryan is now visiting the principal exchange centers of the country and his personal conferences with exhibitors has confirmed the sentiment expressed in reports which came to New York before he left. The news from Los Angeles of the reduction in studio forces and the cutting down of feature production have been carried home to the theatre owners through the industry's publications, and protective measures are said to be the principal topic of conversation.

Many exhibitors state that it is not necessary to wait until fall to note the effects of the conservative production policy. It is evident at the present time in highly competitive zones and the effort to secure pictures of the quality to which the public has become educated in the past few years is becoming increasingly serious. The independent exchanges are being drawn upon but they have not been able to provide the guarantee of fall releases looked for at this time by the exhibitor.

The demand at the present moment, Mr. Ryan states in reviewing his discussion with exhibitors, is not alone for pictures to fill the schedule for the next few months, but is for an assurance that there will be sufficient good pictures in the fall and that they will have the opportunity to secure those pictures. The assurance of the past two years is disappearing and the exhibitor who has been protected without any effort on his part by over-production is now making every effort to insure his theatre investment.

"Carnival" Has Wonderful Cast

Seldom has there been a finer cast than that Harley Knoles gathered for his picture, "Carnival," which is being released through the United Artists Corporation.

When Mr. Knoles went to Europe to make this picture he had his heart set on only one person as the leading man, and after much effort finally persuaded him to take the part. This was Matheson Lang, one of the greatest actors of today.

Mr. Lang plays the role of Silvio Steno, prominent Italian tragedian, around whose picturesque character, the theme of "Carnival" centres. The other players are almost equally well known.

Like Quick Action

"Quick Action" is going big in the South is an announcement made by the American Film Company based on a report received from Savini Films, of Atlanta, which is handling the American series of reconstructed features in Georgia, Alabama, Florida and Tennessee.

This production is a reconstructed edition of "In Bad" and stars William Russell. The story is told in rapid-fire action and exhibitors are turning pleased patrons away with each showing of the picture, it is said.

Washburn Attends Film Showings

Starting with several pre-release showings arranged at the solicitation of exhibitors who desired to take advantage of Bryant Washburn's tour of the country to have him make personal appearances, the Associated Exhibitors production, "The Road to London," is on the way to genuine success, in the opinion of Associated executives.

The star and the picture have met with the most enthusiastic receptions and requests for the combination have come from many of the leading first run houses.

At the pre-release showing at the Circle Theatre, Indianapolis, the picture was proclaimed a great success, exciting, but artistic to the highest degree, and the comments were as flattering as they could be. Mr. Washburn's personal appearance was greeted with great applause and apparently he won the town with his genial personality.

Misses Cowan and Dix, Scenarists

The scenario writers who have created Cecil B. DeMille's current Paramount picture suggested by Leonard Merrick's story "The Laurels and the Lady" are Beulah Marie Dix and Sada Cowan, according to an announcement just made by Cecil B. DeMille.

Both writers are veterans of the scenario field. Miss Dix is the author of a score or more of successful photoplays and is also a novelist of note. Miss Cowan achieved distinction as a stage playwright before turning to the silent drama.

Short Subjects of Importance



"Pathé Review No. 108"

What is said to be the largest relief map in the world, constructed by the Marine Corps and showing every detail including houses, trees, etc., and colored like the original, of a French battlefield, is a feature of this Pathe Review. Other subjects include "Stinging the Landlord," showing how various kinds of wasps sting leaves, bark, etc., as for instance, oak trees, causing galls which are a source of gallic acid. "Berry time" shows the harvesting of strawberries in large quantities. "Speed and Sport" is an interesting slow motion picture of two-man-handball, while "The City of Fables and Gables" is a Pathecolor subject showing quaint and beautiful views of Quimper in Brittany.—C. S.

"Pathe Review No. 109"

A subject of timely interest in view of the visit of Mme. Curie to this country, is the section of Pathe Review No. 109 which shows how radium is extracted from carnotite ore. Several details of the process are shown, including the forming of a sludge and of liquids of various degrees of concentration until the final stage when a tiny lot of radium bromide crystals remain as the product of sixty tons of the ore. "The Door That Has No Lock" is a Hy Mayer Travelaugh dealing with the immigration problem. "The Swish-Swish" dance, interpreted by Ada Forman of the Greenwich Village Follies, shows in slow motion the novel evolutions of this dance. "Lilies of Japan" is a Pathecolor section showing the beautiful lilies of that country.—C. S.

"Federated Screen Snapshots No. 1"

This issue, which is the first of the series of Screen Snapshots to be distributed through Federated Exchanges, is about the best of the series so far, the individual subjects being unusually interesting. Probably the one which will appeal most strongly to theatre patrons is the section showing by means of slow motion, just how Ben Turpin performs his falls and forward somersault, showing clearly the devices used by acrobats to break the force of the falls. Other sections show Max Linder with Lina Cavalieri and Lucien Muratore, May Allison autographing photos for her admirers, Jesse Lasky, Cecil DeMille, Dorothy Dalton and Roscoe Arbuckle in the studio, Mary Pickford posing for a portrait, and Doris May and Wallace MacDonald, who were recently married. Other unique features of this reel are the scenes showing Bebe Daniels serving a ten-day sentence for speeding.—C. S.

"Commercial Geography"

That the United States is at present the largest wheat-grower in the world is one of the interesting facts set forth and pictured in National Non-Theatrical Motion Pictures, Inc. films titled, "Commercial Geography."

The modern ways in which the vast tracts are harvested by the aid of immense tractors, each one of which is useful in preparing from 15,000 to 20,000 bushels a day for shipment, and the contrasting of the modern methods with those of a few years

ago, make interesting pictures. The great elevators are shown, and the hundreds of thousands of bushels of wheat flowing from them into steamships for transport abroad.

Another interesting feature are scenes of whale hunting under modern conditions, showing the whale captured with a harpoon shot from a gun, and later on the cutting up of the great mammal for commercial purposes.—T. S. da P.

"Agriculture and Irrigation"

There is always something new to be learned, and there is probably no better way of obtaining information than through the movies. Especially is this so of the educational sort, and specific instances might be cited of the large fund of information contained in the subjects distributed by National Non-Theatrical Motion Pictures, Inc.

For instance it is not of common knowledge that the Roosevelt Dam in Arizona has transformed a vast territory of what was formerly arid land into verdant fields. This is one of the many interesting facts gathered from the pictures coming under the head of "Agriculture and Irrigation." "Shots" of the dam are shown as well as the canals radiating from it carrying the water for irrigation to far locations. The water held back by the dam makes a lake covering more than 16,000 acres.—T. S. da P.

"The Japanese Empire"

Scenes of Japan which National Non-Theatrical Motion Pictures, Inc., is distributing under the title of "The Japanese Empire," show worth-while sights of up-to-date life and industry in the Flowery Kingdom as well as many antiquated methods still in vogue there. Yokohama with its teeming wharves, and the ships from many

nations in its great harbor are shown and contrasted with it are some of the outlying districts where, for instance, piles are still driven by means of a great many men tugging on a rope, lifting up a weight, and letting it fall upon the stake which is to be driven into the ground. Quite a far cry, you'll say from the American way of driving piles by means of steam.

Japan was highly civilized as far back as 1,200 A. D. and "shots" of some of its carvings of that time are given. There are also scenes of its lakes, street scenes, extinct volcanoes, dancing Japanese girls, collecting and drying seaweed for commercial purposes, and military pageants.—T. S. da P.

"Sneakers"

This two-reel Christie Comedy featuring Neal Burns and Dorothy Devore and released by Educational is better than the average comic short subject. It has scenes of a gambling joint that are on a more pretentious scale than usually found in short stuff. More than 100 people must have been used in the scene where the raid occurs. The plot hangs on the desires of a young man and his wife to go out separately and secretly at night. Both wind up at the gambling joint and both escape the cops after humorous incidents, but all is discovered when they return home. Burns and Miss Devore do their best work. A baby and a dog inject human interest into the comedy. It's good fun all the way through, though a cop might object to the way members of the "finest" are handled by the hero and heroine. S. S.

"Living Book of Nature"

This latest Educational short subject on this title, arranged by Dr. Raymond L. Ditmars, curator of the New York Zoological Society, presents diverting "shots" of a great number of animals and insects. Some of them are the chameleon, beetle, lemur, monkey, African Jerboa, armadillo, diving frog, house fly, Japanese whirling mouse, salamander and common toad. The film is arranged to convey the idea of an animal circus, with the "artists" performing and the audience arriving and departing. It is an interesting way of showing the habits of various members of the animal and insect kingdom. S. S.

"Flaming Ice"

An Adventure Scenic called "Flaming Ice" is an interesting subject which National Non-Theatrical Motion Pictures, Inc., is distributing. It shows the filming of a glacier and conducts one visually across great expanses of ice fields which stretch away as far as the eye can see. There also are shown mountains of ice and great valleys and crevices.

The first caption gives the impression that haste is necessary in filming the pictures, stating that the glaciers must be "shot" before the first snow falls, and all through the reel this impression is kept alive, giving the pictures an added interest by reason of the danger that it is understood must be met in order to procure them.

The cameramen are shown descending into ice crevices, that lead into ice-caves, whose immensity can only be surmised. Their torches flashing on the surrounding ice are reflected in scintillating rays of amethyst and sapphire.—T. S. da P.

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Newest Reviews and Comments

Conducted by EDWARD WEITZEL, Associate Editor



"Children of Night"

Fox Production Starring William Russell
Is Old-Style Melodrama

Reviewed by Edward Weitzel.

There is a story within a story in "Children of Night." Jerrold Jarvis Jones is a mild mannered bookkeeper, who has a very vivid dream that makes him determined to become a power in the financial world. It is the telling of this dream that takes most of the footage in the picture. The dreamer has a remarkable faculty for connecting up events, but his thoughts travel along the lines of an old style melodrama. There is a criminal society which gives the story its title, and its victims are warned by the mysterious arrival of the trade mark of the society—a cross and a dagger carved on a two-inch disk. Once the bookkeeper gets well into his dream, he goes through a series of rapidly moving adventures that get him into all sorts of trouble. The production is fairly well done, the best member of the cast next to the star being Ruth Renick as the bright young stenographer who becomes the heroine of the bookkeeper's dream and his sweetheart in reality. This young woman has much personal charm and a real gift for acting.

William Russell is hardly the type for the mild mannered bookkeeper, but shoulders his way through every obstacle with all the ease and effect of a proper screen hero, once he starts in to try conclusions with the gang of crooks.

The Cast

Jerrold Jarvis Jones.....William Russell
Sylvia Ensor.....Ruth Renick
Alexie Trouvaine....."Lefty" Flynn
Barry Dunbar.....Ed Burns
Vance.....Arthur Tholasso
Tankerton.....Wilson Hummel
Anne Mannister.....Helen McGinnis
Mannister, her father....Edwin Booth Tilton
Carver.....Frederick Kirby
Zenja.....Herbert Fortier

Story by Max Brand

Scenario by John Montague

Directed by Jack Dillon

Photography by George Schneiderman.

Length, 5,011 Feet

The Story

Jerrold Jarvis Jones is a very humble person and seems destined to remain a bookkeeper all his life. Sylvia Ensor, a pretty little stenographer, admires him, but Jones does not think seriously of her until after he has a remarkable dream. He imagines himself an aggressive, carefully groomed man of the world who welcomes a chance for an adventure, when an attractive girl stops him on the street, addresses him as Tourvaine and invites him to enter an auto with her. Jones accepts and is taken to the headquarters of a criminal society, known as "Children of Night." Here he discovers that he has been mistaken for a new leader who was to arrive from abroad. Jones accepts the situation, and seats himself in the chair intended for the leader. He is bluffing his way through the affair to his own satisfaction, when the real Tourvaine arrives and denounces him. Jones is able to turn the tables on the new leader until Carver, a member who knows the real Tourvaine, walks in and tells his brother crooks who is who. Jones immediately makes it a rough house, and escapes. He also rescues Sylvia from the criminals, and prevents the leader from marrying the daughter of Millionaire Mannister. Before he accomplishes this he has more than one fight with the crooks, and mingles with the social world as well. Awakening from his dream, which takes place while seated upon his

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"Children of Night" (Fox).

"Dead or Alive" (Arrow).

"God's Gold" (Pinnacle).

"Fine Feathers" (Metro).

"A Private Scandal" (Realart).

"Thunder Island" (Universal).

"A Kiss in Time" (Realart).

"Circus Heroes" (Federated).

"Charge It" (Equity).

"Scrappily Married"

A mistake in mothers-in-law, one real and one alleged, forms the basis for the plot in this two-reel Christie Comedy with Harry Gribbon, Helen Darling, Margaret Cullington and Lillie Leslie. It is well up to the Christie standard. Hubby anticipates the arrival of his mother-in-law, whom he has never met, with tremors. A female thief beats her to his home, and as she is good looking and agreeable, hubby is pleasantly surprised. He begins entertaining her before wife appears, said entertainment including a cabaret show, when the real mother-in-law and wife appear on the scene. Explanations follow, and hubby's cleverness secures mother-in-law's banishment from his home. S. S.

"Habitations of Men"

Under the title, "Habitations of Men," which is part of its series of "World Geography," National Non-Theatrical Motion Pictures, Inc., goes way back into prehistoric times and presents interesting and instructive views of the home of the cliff-dwellers. The ways in which they got up to their cliff abodes, the large aperture which they carved out of the sides of the mountains and used for meeting rooms, their store-houses, and remains of the pottery they made, are well depicted.

An insight also is given of the high civilization achieved by the Aztecs in Mexico by views of buildings they erected and artistic carvings upon them.

T. S. da P.

office stool, he is fired with an ambition to make a name for himself, and astonishes his associates by the great changes in him, as he tucks Sylvia under his arm and marches out of the establishment.

Program and Exploitation Catchlines:

William Russell Becomes a Polished Man of the World in His New Fox Picture, "Children of Night."

As Jerrold Jarvis Jones in "Children of Night" William Russell Has a Series of Remarkable Adventures in the Social and Criminal Worlds of New York.

"Thunder Island"

Romantic Melodrama, Starring Edith Roberts and Produced by Universal, Strong in Entertainment Value

Reviewed by Fritz Tidden.

Romance! To paraphrase a well known quotation, is there a man with soul so dead who to himself has said this is not my entertainment? Romance, real swashbuckling romance, and not overdone, has about as wide appeal as any type of tale. In producing Beatrice Grimshaw's novel, "My Lady of the Island," changing the locale from the South Seas to Lower California and calling it "Thunder Island," Universal contributes to the screen a romantic melodrama that has all the earmarks of a popular success.

One of the chief points of appeal is the fact that "Thunder Island" is founded on a story of the swashbuckling Spanish Main type but at the same time is wholly modern. It is also more logical than the general run of romantic fiction. The foremost point of appeal will be found in the piquant personality of the star, Edith Roberts. Her performance of the dual role, one character of which remains but for one reel, continually enhances the value of the picture as fine entertainment. Jack O'Brien plays opposite her to excellent advantage.

The production was directed by Norman Dawn. He displays a keen sense of dramatic values and artistic perception. His selection of exquisitely beautiful natural scenery raises the "shots" from just scenery to a valuable asset to the film. The continuity is smooth.

The Cast

Isola Garcia.....Edith Roberts
Juan Garcia.....Edith Roberts
Pio Mendoza.....Fred De Silva
Paul Corbin.....Jack O'Brien
Sanchez.....Arthur Jasmine
Barney.....Fred Kohler

Adapted from Beatrice Grimshaw's Novel,

"My Lady of the Island."

Scenario by Wallace Clifton.

Directed by Norman Dawn.

Length, 4,279 Feet.

The Story

A beautiful Latin-American girl falls in love with a young American sea captain, who rescues her from a band of Mexican sheep bandits. Then she suddenly finds that she is the wife of an aged and wealthy ranch owner whom she had thought dead. She married him when he was at the point of death and had never seen him again.

Her husband's agent comes to take her to "Thunder Island." On the way the agent learns that the husband at last has died. Desiring the girl for himself, he tries to pose as the ranch owner. The girl flees, and finds security in the American captain's ship. The agent's hirelings follow and there is a terrific fight on shipboard, which finally ends in the defeat of the assailants and in happiness for the two principal characters.

Program and Exploitation Catchlines: A Stirring Tale of Tropical Love and the Astounding Adventures of a Little Ranch Girl, Played by Edith Roberts.

A Revolution a Day Keeps Inertia Away. That Was the System in Lower California, Where Edith Roberts Appears in "Thunder Island."

He Searched for Pearls and Found a Girl More Precious Than All the Jewels of the World But He Had to Fight for Her.

Exploitation Angles: Play up the popularity and personality of the star. Get it across in your ads, teasers, postal cards, etc., that the picture is pure romance. Tie up with some jewelry store for a display of pearls as part of the story depicts pearl hunting.

Newest Reviews and Comments

"A Kiss in Time"

Wanda Hawley's Realart Vehicle Light Stuff But Amusing

Reviewed by Sumner Smith

Dissect "A Kiss in Time," Wanda Hawley's latest starring vehicle for Realart, into its component parts and you find nothing to mark it as different from other very light farce comedies, some of which have had slight appeal and some of which have only bored, but taking it all in all there is something in the string of absurd situations that brings the laughs. Possibly it is because they are so absurd, for it is a farce comedy in the broadest sense of the term and often enters upon the realm of burlesque. But as hot weather entertainment—frothy stuff that doesn't tax the brain, lets the imagination lie dormant and makes few if any pretensions to realism—it fills the bill. A Rialto audience found it very laughable.

Wanda Hawley is about the only realistic figure in the picture. She is a pretty heroine and shows she is steadily improving as an actress. T. Roy Barnes has the task of making himself absurd and succeeds almost too well at times. Some of his gyrations are very funny, others are silly. Practically all are without rhyme or reason. Walter Hiers has a similar part. Bertram Johns is well cast as the reserved lover.

The Cast

Sheila Athlone.....Wanda Hawley
Brian Moore.....T. Roy Barnes
Robert Codman Ames.....Bertram Johns
Bertie Ballast.....Walter Hiers
Nymph.....Margaret Loomis
Adapted by Douglas Doty from the
Story by Royal Brown
Directed by Thomas Heffron.
Photographed by William E. Collins.
Length, 4,351 Feet.

The Story

Sheila Athlone, an artist, piques Brian Moore, a writer, whom she does not know, when she tells a publisher she will not illustrate Moore's story because its plot is absurd. No self-respecting girl, she argues, would kiss a man she had met only four hours before. Moore sets out to kiss her within four hours after meeting her. Robert Codman Ames, a Bostonian of the Bostonians, is her fiancé. His gentle kisses on her brow do not appeal to her. Ames sets Bertie Ballast, an embryo Sherlock Holmes, to watch her. Moore poses as a butcher, meets Sheila and induces her to go with him to see an orchard. His amatory advances are repulsed with scorn until he risks his life to rescue a child in an explosion of gasoline. Before he wins the kiss—and the girl, incidentally—the two of them are pursued by her fiancé and the amateur Sherlock from the orchard to a private dining room in a hotel.

Program and Exploitation Catchlines:

Wanda Hawley Was a Willing Victim
When a Kiss in Time Won His Bet—
Until He Told Her of the Wager.
Wanda Hawley Stars in Rollicking Farce
Comedy About a Man Who Wagered He
Could Kiss Her Within Four Hours
After Their Meeting.

A Gay Tale of Spring Orchards and Faithful
Romance, and of a Man Who Boasted He
would Win a Kiss, Is This Charming
Wanda Picture.

Exploitation Angles: The title lends itself easily to all kinds of exploitation. Lobby cards and teaser ads can have plays on words like "It's Time You Saw a Kiss in Time." There can be tie-ups with candy stores and florists. Ask the girls if they would kiss a man on four hours' acquaintance. Tell them it is a gay tale of spring orchards and youthful romance. And don't forget the drawing power of Wanda Hawley, T. Roy Barnes and Walter Hiers. Point out the caliber of the cast.

"Dead or Alive"

Another Version of Popular Western Has Jack Hoxie as Star

Reviewed by Jessie Robb.

Given a handsome, stalwart young man dressed in sombrero, chaps and the rest of the paraphernalia that goes with it, a pretty, parentless girl (the mortality of the parents of Western heroines is truly appalling), a bold bad villain to rescue said girl from, and innumerable changes and variations, melodramatic and comic, can be made. Such a variation is the Ben Wilson Production, starring Jack Hoxie, and an Arrow Release. This particular picture might be termed a mild melodrama. While there are a number of fights, a couple of deaths and some swift riding, the picture suffers in that the story is not as engrossing or the scenario as well constructed as Hoxie's previous release, "The Man From Nowhere."

Hoxie is again the upright, red-blooded hero. The picture will be liked by those who enjoy his work. Good photography.

The Cast

Jack Stokes.....Jack Hoxie
Sheriff Lamar.....Joseph Girard
His Wife.....Marin Sais
Nate Stratton.....C. Ray Florhe
Tom Stone.....Wilbur McGough
Beulah, his sister.....Evelyn Nelson
Directed by Dell Henderson.
Length, Five Reels.

The Story

Jack Stokes is Sheriff Lamar's right-hand man. Mrs. Lamar receives a threatening letter from a gambler. He threatens to expose her former life if she does not persuade the Sheriff to give him free play. Jack overhears the conversation. In the fight which follows, the gambler is accidentally killed. His gang tries to lynch Jack. He is released from prison by Mrs. Lamar, and escapes.

Tom Stone and Jim Bland are outlaws. Tom receives a letter from his sister informing him of her journey west. They resolve to hold up the "Oasis," a dance hall and saloon, and with the money send the girl East again. The robbery is easily accomplished, but Bland is fatally wounded. He dies, and Tom puts his own name on the grave's cross-piece, thus hoping to throw the posse off his trail.

Jack sees the grave and conceives the same idea. He places his name on the cross-piece. In leaving he sees Tom's coat and finds Beulah's picture and the swag. He goes to the "Oasis" and there rescues Beulah from the life of a dance hall girl, claiming she is his sister. Through unforeseen circumstances Jack is accused of robbing the "Oasis." He is about to be hung but escapes. At a deserted cabin he finds the real Tom, who has been badly wounded while holding up a stage coach. The sheriffs from the two towns arrive. Sheriff Lamar clears Jack, and Beulah decides that she would rather have Jack as husband than brother.

Program and Exploitation Catchlines: With the Rope Around His Neck and On the Verge of Eternity He Escapes His Captors.

See Jack Hoxie as a Western Knight Errant in Chaps Instead of Armor.
"Dead or Alive?" That's the Question Jack Hoxie Solves in the Role of Jack Stokes.

Forty-ninth Series of "Movie Chats"

The Forty-ninth Series of Charles Urban's "Movie Chats," take in a number of diversified subjects ranging all the way from cranberry picking to scenes of Armistice Day in Paris, views of Port Said with ships coaling in mid-stream while the passengers disembark in native craft for sight-

"King, Queen, Joker"

Sydney Chaplin's Paramount Comedy Is More Ambitious Than Amusing

Reviewed by Edward Weitzel.

Sydney Chaplin is to be commended for the vast amount of energy he must have expended in getting his Paramount picture, "King, Queen, Joker," onto the screen. Unfortunately this five-reel comedy is more ambitious than amusing. Considered merely as a production, it is a bright and shining example of the possibilities of the moving picture. A story of courts and intrigue against royalty, a number of the scenes were made abroad, the exteriors being shot on the grounds of a famous French chateau. The interior scenes and all the "pomp and circumstance" which surrounds the uneasy head which wears a crown have been faithfully produced, and there are times when the story has the genuine atmosphere of an Anthony Hope romance. As a director Sydney Chaplin is there with the goods. But in this picture it is the comedy that counts; the joker is the highest card in the pack. Chaplin plays a dual role—a king, and a barber. The king is a very serious person, and the star plays him seriously. The barber is a regular old joker when he is joking, but doesn't keep at it all the time. He is considerably handicapped by the elegance of his environment and the length, breadth and thickness of court etiquette. As the author of the scenario, the leading actor and the overlord of production, Sydney of the famous Chaplin family has delivered everything demanded of his trio of exacting position, except the requisite amount of laughs. His comic work is deft and sure, some of his business amusingly familiar, and he is not half bad as the king. And he has supplied a queen in the person of Lottie MacPherson who is ace high on pulchritude and need not take a back seat for any blonde bathing beauty.

The story is laid in the kingdom of Coronia. Plotters against the king discover a barber's assistant who is the very image of the ruler, and bribe him to take the monarch's place after they have kidnapped the royal gentlemen and locked him in a dungeon. Even the queen does not suspect the imposter, and the barber has the time of his life until the king escapes and forces his awkward substitute to take to his heels. The plotters get the reforms enacted for which they have schemed, and the barber is glad to get back to his old job.

seeing ashore, and films of high priced terrapin which sell for 1 an inch.

The sight-seeing passengers are conducted on a tour in the vicinity of their landing place, and are given views of the crude irrigation system still in use in the country, the pyramids, a building which Napoleon occupied on his Egyptian expedition, and street scenes of a city where camels are still the principal means of travel.

Then the "Movie Chats" skip over a few thousand miles to North Carolina and give some interesting "shots" of the Venus plant in action. The Venus plant, with trap-like, folding leaves, catches insects on which it feeds, and the pictures show the entire process.

T. S. da P.

Barbara Dean, who plays the role of Madame Pasquier in George Fitzmaurice's production of "Peter Ibbetson" for Paramount, makes her screen debut in this picture. She is a Montana girl.

Newest Reviews and Comments

"God's Gold"

Pinnacle Productions Starring Neal Hart Offers Mildly Entertaining Romance
Reviewed by Edward Weitzel.

Neal Hart changes his job and his locale in "God's Gold." As an adventurous seaman who steals aboard a ship bound for the South Seas after buried treasure he finds plenty of excitement fighting a gang of mutineers and defending the heroine from the dangers on an uninhabited island when the vessel goes down in a storm. The picture offers mildly entertaining romance and is very well produced. Audrey Chapman, who plays the heroine, has a nicely rounded figure and the director has taken several artistic shots of her in her birthday costume. Young women who are cast upon desert islands cannot expect to find private bathtubs, but that is hardly a sufficient reason for snapping them in the nude when they use the ocean for a swimming pool. Aside from these shots the story is entirely proper. One or two inept subtitles may bring laughs where they are not intended.

The locations are excellent, and the acting of the star and his support is satisfactory.

The Cast

Jack Cameron—The last of the Camerons.
Mary Anson—Petted by society.
Audrey Chapman
Corwin Carson—Her fiancé... Jas. McLaughlin
Dan Cattle—A waterfront bully, Al Kaufman
"Bosun" Briggs.....C. D. Rehfeld
Isaac Solomon—Ship Broker...Jacob Abrams
Dr. Anson—Mary's Father.....Chas. Holly
The "Wolf".....Dick Sutherland
Story by Arthur Henry Gooden.
Directed by Webster Cullison.
Length, Five Reels.

The Story

Jack Cameron is sent for by Isaac Solomon, a ship broker, to take charge of a ship that is going to the South Seas after buried treasure. The ship is owned by Doctor Anson, whose daughter, Mary, and her fiancé, Corwin Carson, are to accompany him on the voyage. Carson and Mary object to Jack, and Carson takes command of the ship himself. A number of the crew learn of the ship's destination. Jack, who has been attracted by Mary's pretty face, swims out to the ship and sails with her. When the crew mutiny and the ship sinks, Jack gets Mary and Carson ashore on a raft. He quickly shows the girl that he is a real man and protects her from savages and the mutineers when they find their hiding place. The treasure is located in a cave, and the mutineers also find the place. While they are inside Jack tumbles a big rock down and closes up the opening. The arrival of a ship leads to the arrest of the gang, and the safe return of the castaways to San Francisco, with Mary as Jack's promised wife.

Program and Exploitation Catchlines: Neal Hart in a Romance of the Sea, "God's Gold." Shows That He Can Act a Sailor as Well as a Cowboy and Fight Mutineers on a Desert Island and Rescue the Heroine from Savages with the Same Old Relish.

"Just in Time"

This is another of the Chester animal comedies, with the company's wonderfully intelligent monk taking the part of a haughty chauffeur who insists upon smoking while on duty. He is discharged and makes things lively for all of his friends and enemies and gets his old position back by saving the life of the baby belonging to his former mistress. The picture is not one of the best of the series, but has a fair amount of entertaining qualities. E. W.

"A Private Scandal"

Realart's First May McAvoy Picture Proves Wisdom of Making Her a Star
Reviewed by Edward Weitzel.

Realart specializes in youthful stars of the gentler sex—pretty girls who fascinate by their freshness and joy at being alive. May McAvoy is quite as pretty as the other Realart headliners, and is able to strike a deeper note in her acting than any of her sister stars. This quality stands her in good stead in her first starring part. As Jeanne Millette in "A Private Scandal," she has no difficulty in rising to the one big scene which comes her way. The story is not at all remarkable and Miss McAvoy is not permitted to hold the center of the screen for the greater part of the time, but as a Belgian orphan who sacrifices her good name that she may protect the American woman who adopts her there is never a moment when she is not easily the mistress of the situation. Jeanne is all loyalty and devotion, her sweetness is inborn and she has the clear eyed innocence of a child. Miss McAvoy indicates these attributes with absolute conviction, and shows plainly that she is worthy of a more sincere and natural story. Her method of acting is particularly well adapted to the screen, and she should be given the very best of material.

The Cast

Jeanne Millette.....May McAvoy
Jerry Hayes.....Bruce Gordon
Philip Lawton.....Ralph Lewis
Carol Lawton.....Kathlyn Williams
Alec Crosby.....Lloyd Whitlock
Betty Lawton.....Gladys Fox
Story by Hector Turnbull.
Scenario by Eve Unsell.
Directed by Chester Franklin.
Length, Five Reels.

The Story

Jeanne Millette is a Belgian orphan who is adopted by Philip Lawton and his wife, well-to-do Americans with a fine estate on Long Island. Lawton is greatly interested in race horses. His wife, believing herself neglected, has encouraged the attentions of Alec Crosby. Jeanne becomes the devoted slave of little Betty Lawton, and captures the heart of Jerry Hayes, the Lawton trainer. The orphan girl falls deeply in love with the handsome young chap, and the two build delightful castles in the air about the future and the home that is to be theirs. Jerry is happy until he is led to believe that Crosby comes to the house to see Jeanne. Circumstances seem to prove that Jeanne is encouraging the fellow. She finds out that he has prevailed upon Mrs. Lawton to consent to elope with him. Mr. Lawton and Jerry have started for a distant race track with several of the Lawton horses, and the way seems clear for the lovers. But Jeanne puts a stop to the elopement by begging Mrs. Lawton not to abandon little Betty. Just as she has promised to remain at home, her husband returns. His suspicions have been aroused about Crosby, and he enters the house determined to know the truth. Jeanne saves Mrs. Lawton by sacrificing her good name. Jerry also returns and discovers Jeanne trying to get Crosby quietly out of the house. There is a desperate struggle between the two men. Crosby falls from a balcony and is killed. Jerry is convinced of Jeanne's loyalty at last, and the Lawtons come to a better understanding.

Program and Exploitation Catchlines: May McAvoy's First Starring Picture for Realart Is the Story of a Belgian Orphan Who Is Adopted by an American Family and Saves Its Mistress from a Fatal Mistake.

Exploitation Angles: Remind your patrons of May McAvoy's work in "Sentimental Tommy" and tell them that she is destined to become the Maude Adams of the screen.

"Fine Feathers"

Metro Screen Version of Eugene Walter's Stage Play Has Clever Handling of Old Material
Reviewed by Edward Weitzel.

In its original form "Fine Feathers" had a successful career on Broadway. The screen version brings out the strong points of the stage play but frequent use of the material has taken the sharp edge off of the situations. Eugene Walter found that the public liked his "punch" in "Paid in Full," and repeated the same scene in "Fine Feathers." There is strong drama when a desperate man suggests to his wife that she go to another man and get money from him at a price he dare not put into words. This situation is cleverly led up to in the film version, and ends in a double tragedy. There are but few cheerful moments in the story. Wrong doing is dealt with in the most uncompromising manner.

The production is of average merit. Eugene Pallette gives an earnest impersonation of Bob Reynolds, but the part is not exactly in his line. Thomas W. Rose and Warburton Gamble as Dick Meade and James Brand are more fortunate and give a good account of their ability.

The Cast

Bob Reynolds.....Eugene Pallette
Jane Reynolds, his wife.....Claire Whitney
Dick Meade, a reporter.....Thomas W. Ross
James Brand.....Warburton Gamble
Mrs. Brand.....June Elvidge
Adapted by Eugene Walter from His Stage Play of the Same Name.
Directed by Fred Sittenham.
Photographed by Arthur Cadwell.

The Story

Bob Reynolds, a young construction engineer, is a financial failure until he falls in with an old college mate, who has made a fortune in crooked deals. This man, James Brand, gets Reynolds to pass an inferior grade of cement to be used upon a large dam, by promising him a quarter of a million. Bob's wife thinks he got the money honestly and is heart broken when she learns the truth. Brand makes up his mind to ruin Reynolds, and sells him a lot of worthless stock. To cover his losses Reynolds forges the name of Brand to a check. He also hears that the dam has given away during high water, and that the authorities are convinced that inferior cement was used in the work. Reynolds has already sent his wife to Brand in an effort to get money. The man is about to offer her a dishonorable compact when his wife enters the room. She is a friend of Mrs. Reynolds, and persuades her husband to do what the anxious woman asks. The knowledge that hundreds of men and women have been drowned by the bursting of the dam drives Reynolds almost insane. He refuses to believe that his wife got the money from Brand honestly. He hurries to the Brand home and kills him. Reynolds then takes his own life.

Program and Exploitation Catchlines: "Fine Feathers" Is the Story of a Man Who Thought Honesty Was Not the Best Policy, and Paid for His Mistake with His Life. Its Theme Is of Today.

Exploitation Angles: Advertise this picture as the companion story to Eugene Walter's "Paid in Full" and that it had a long run as a spoken drama on Broadway.

"The Hill Rollers"

"Snub" Pollard is featured in this single reel Rolin comedy distributed by Pathe. He follows his rival into a roller-skating rink and, of course, gets into all sort of trouble, ending in both he and the rival losing the girl. While there is good opportunity for stunts it has not been taken full advantage of, and the production is of only average quality as a laugh getter. —C. S.

Newest Reviews and Comments

"Circus Heroes"

Excellent Hallroom Boys Stunt Comedy
Distributed by Federated Exchanges

Reviewed by C. S. Sewell

Some of the nerviest work of his career is performed by Sid Smith in "Circus Heroes," a Hallroom Boys' Comedy distributed through Federated Exchanges. As the title implies, this is a circus story and the elephants, lions, tigers, freaks, etc., are all there, in fact a real traveling circus was used to give the proper atmosphere to the story.

Sid certainly takes some awful falls in this picture, particularly in the scenes where he and Harry McCoy are trying to pass themselves off as professional acrobats and equestrians. They are well done and will get many laughs; but even funnier are the stunts where Sid when he fails on the other jobs is forced to go into the lion cage and help the trainer. His actions while in there, his method of escape and his facial expression on finding himself hurled back into the cage a second time are not only mirth-provoking but exceedingly well done.

This picture should suit practically every type of audience. The humor is clean and there is the added advantage of strong exploitation possibilities because of the circus locale. Altogether, it is one of the very best of the Hallroom comedies.

"Combined Massage Exercises"

An out-of-the-ordinary film, and one which is highly instructive is the single reel picture produced by Albrecht Jensen in which he demonstrates several exercises which combine ordinary exercise movements and massage. The reel is profusely subtitled, explaining each exercise and showing just how it is performed and the parts of the body that it strengthens. There are exercises for the head, arms, back, chest, abdomen and legs, and exercises for several parts of the body at the same time.

Each exercise is performed several times by Mr. Jensen and repeated by a ten-year-old girl. They are performed in gymnasium trunks so as to allow of the direct massage to the desired parts of the body, and Mr. Jensen says that the mind should be concentrated strongly on the parts that are desired to be benefited, thus applying the Indian Yogi principle. He also shows how the exercises may be performed without the massage, when the subject is fully clothed. Mr. Jensen was formerly in charge of the medical massage clinics at the Poly-clinic Hospital and other hospitals in New York.—C. S. S.

"Carniverous Mammals"

"Carniverous Mammals," one of the sets of pictures which Non-Theatrical Motion Pictures has for distribution shows many animals in their wild state, their pictures having been taken in tropical jungle, and temperate zone forest, and along the banks of rivers. To get these films Thomas K. Peters made a two-year trip to different parts of the world, and the ways he managed to film the animals in their native surroundings is an interesting detail.

In the African jungles native "bcaters" were used to herd the animals into immense corrals many acres in extent, and even in these inclosures it sometimes took the cameramen many days of watchful waiting to be able to slip up on the beasts, and film them in playful mood, or on the stalking trail.—T. S. da P.

"Charge It"

Domestic Life As It Is, Theme of Clara Kimball Young's Latest Production,
Which Is Most Artistic.

Reviewed by Jessie Robb

Those husbands who have had to foot the bills which their wives have charged will be the ones to enjoy to the fullest extent "Charge It," Clara Kimball Young's latest starring vehicle, a Harry Garson production. The enjoyment, however, will not be entirely masculine as there is much to please the women folk. It is a great preachment always to pay cash and not to live beyond your income. The theme is taken from modern American domestic life, located in a more than prosperous suburb and concerns the troubles of a young couple when they begin to travel with the fast set which whizzes along at aeroplane speed, when said young couple can only afford a flivver. Eventually the husband wins out financially and otherwise. The story is well developed up to the climax and then deliberately drops into an anti-climax. In less skilful hands this would be fatal. As it is, there is a distinct disappointment that a climax and finish equal to the first part of the story could not have been provided. Also some excess footage concerning the valet and his young daughter, who takes a taste of the gay life, could be eliminated.

Pictorially this production is delightfully artistic, smartly fashionable. The detail is good. Miss Young's performance is graceful and sincere. The husband of Herbert Rawlinson is especially fine. Players of more than ordinary reputations round out the cast. A picture of the eternal triangle, with a large amount of originality to interest.

The Cast

Julia Lawrence.....Clara Kimball Young
Philip Lawrence.....Herbert Rawlinson
Tom Garreth.....Edward M. Kimball
Mille Garreth.....Betty Blythe
Dana Herrick.....Nigel Barrie
Robert McGregor.....Hal Wilson
Rose McGregor.....Dulcie Cooper

Story by Sada Cowan

Directed by Harry Garson

Photographed by Jacques Bizet

Length, 6,900 feet

The Story

Philip and Julia Lawrence are living happily and saving for a home. Tom Garreth, elderly millionaire and friend of the family, induces Philip to invest in stock, which is sure to make a fortune. This investment enables the Lawrences to join the country club. Julia, formerly economical, runs up large bills at the smart shops against Philip's wishes. Dana Herrick, the Lothario of this set, finds Julia attractive game, and arouses Millie's jealousy. Herrick's flirtation progresses, but Julia becomes constantly more discontented over her financial limitations. Philip discovers the flirtation and, exasperated over Julia's latest extravagance, quarrels with his wife. She goes to Herrick and finds that he is also having an affair with Millie. She leaves. Then follows a steadily downward path in her efforts to support herself, until she is check girl in a hotel. One evening Philip and Millie come to the hotel. Julia is recognized. Through Robert McGregor, Herrick's valet, she is cleared from all suspicions and leaves with Philip.

Program and Exploitation Catchlines: Do You Have a Charge Account and Do You Say "Charge It" Without Thinking of the Fatal First of the Month When the Bills Come In? Then See What Clara Kimball Young Does In "Charge It."

Charming Clara Kimball Young As the Pretty Wife in a Smart Drama of American Suburban Life.

Music and Laboratory Special
Next Week's Issue of
Moving Picture World

Fifty-sixth Series of "Movie Chats"

Many subjects from films of different sorts of birds and instructive captions about their habits, to scenes of the famous cathedral at Strassburg are in Charles Urban's Fifty-Sixth Series of "Movie Chats." Included in the category are views of the recent ceremony of enrolling the Crown Prince of Spain into the Spanish Army. In these views the former Empress of France, Eugenie, is conspicuous. At the time the pictures were taken she was a very old woman, and the captions call attention to the fact that at one time she was noted all over Europe for her beauty. The Queen of Spain is seen reading an address and the Crown Prince taking the oath of allegiance and reviewing the troops.

The bird pictures also are interesting, and in connection with them are given facts about their characteristics, which show them to be extremely useful in keeping down the increase of rodents and insects.

California comes in for a part of the film, and picking and packing fruit in the "Golden State" are interesting features.—T. S. da P.

"A Handy Husband"

In this Gayety Comedy produced by Christie and released by Educational, Henry Murdock is a dancing master whose attentions to Teddy Sampson are resented by her film father. They are married on the "Q. T." and he obtains a position as butler in his bride's home. To disguise himself he wears side-burns. Brother sees him with these prolongations of hair, Ma sees him with heavy eyebrows and Dad sees him with whiskers, all at different times, leading to a heated argument in the family as to how the butler really looks. Of course, his clumsy handling of his disguise leads to his discovery. Most of the comedy is centered around this transferring of hirsute adornments from cheeks to lips to eyebrows. It is rather funny though very light comedy. Thornton Edwards plays the brother. The acting is very good. S. S.

"Own Your Home"

This single-reel Rolin comedy, featuring "Snub" Pollard and distributed by Pathe is of only ordinary quality and does not begin to measure up to the standard of some of the other comedies in which Pollard has appeared. It is of the machine-made type and the humor is not spontaneous. The story deals with a couple who buy a bungalow from a real estate shark. Of course they got stung, and when it starts to rain, the roof leaks and all kinds of trouble happen to the pair.—C. S.

"The Fox"

One of the series of single-reel Bob and Bill pictures produced by R. N. Bradbury and distributed by Pathe. This picture shows in detail how the trap is set to catch an ordinary fox. In addition, a little story has been worked in which will provide amusement, as the two boys after setting the trap go in swimming and have their clothes stolen by an angry farmer. After considerable trouble they get them back and outwit the farmer. Finding a fox in the trap they take it home, and then affected by the spirit of spring they let the little animal loose.—C. S.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus of reviews appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified, all subjects are five-reel dramas.

FOX ENTERTAINMENTS

(Fox News Every Sunday and Thursday)

SPECIALS.

Skirts—Special Cast—Seven Reels). R-207.
While New York Sleeps. Vol. 45, P-719. (Six Parts).
Blind Wives (All-Star Cast—Seven Reels). R; Vol. 48, P-324; C-R, P-406; Ex. P-565.

WILLIAM FARNUM SERIES.

The Scuttlers (Six Reels). R; Vol. 47, P-1084; Vol. 48; C-R, P-46.
His Greatest Sacrifice. R-205; C-267.

PEARL WHITE SERIES.

The Mountain Woman (Six Reels). R; Vol. 48, P-725; C-R, P-1033.
Know Your Men (Six Reels). R; Vol. 49, P-516; C-R, P-581.
Beyond Price. R-326.

TOM MIX SERIES.

The Road Demon (Six Reels). R; Vol. 48, P-1009; C-R, Vol. 49, P-31.
Hands Off (Six Reels). Vol. 49, R-755; C-R, 823.
The Hornets' Nest.
A Ridin' Romeo. R-640.

WILLIAM RUSSELL SERIES.

The Cheater Reformed. R; Vol. 49, P-193.
Bare Knuckles. R-311; C-R, Vol. 49, P-360.
Colorado Pluck. R-207; C-387.

SHIRLEY MASON SERIES.

Wing Toy. R; Vol. 48, P-816; C-R, Vol. 49, P-135.
The Lamplighter. Vol. 49; R-878; R-47.
The Mother Heart. R-748.

GEORGE WALSH SERIES.

Number 17. R-86; C-149.
Dynamite Allen. R-311; Vol. 49, P-43; C-8, P-135.
From Now On.

20TH CENTURY BRAND.

Partners of Fate (Louise Lovely). R-86.
Why Trust Your Husband? (Eileen Percy). R; Vol. 48, P-595; C-R, P-916.
Oliver Twist, Jr. (Harold Goodwin). R; Vol. 49, P-414; C-R, P-705.
The Blushing Bride (Eileen Percy). R; Vol. 49; P-192; C-R, Vol. 49, P-360.
The One-Man Trail (Buck Jones). R; Vol. 49, P-626; C-R, P-705.
While the Devil Laughs (Louise Lovely). R; Vol. 49, P-625.
Big Town Ideas (Eileen Percy). R-749.
Get Your Man (Buck Jones). R-536.
Hearts of Youth (Harold Goodwin).
The Tomboy (Eileen Percy). R-208; C-267.

SERIAL.

Fantomas (Serial)—Twenty Episodes. R; Vol. 48, P-218.

SUNSHINE COMEDIES.

(Two Reels Each.)

The Simp. C-Vol. 49, P-513.
The Big Secret. C-Vol. 49, P-630.
A Crazy Idea.
Factory to Consumer.
The Hayseed. R-328.
Hold Me Tight.
An Elephant's Nightmare.
Chase Me.
Farmyard Follies.
Three Good Pals. R-751.

CLYDE COOK COMEDIES.

(Two Reels Each)

The Jockey. C-Vol. 49, P-630.
Don't Tickle.
All Wrong.
The Guide. R-639.

MUTT AND JEFF CARTOONS.

(One Reel)

Dr. Killjoy. Vol. 49, C-310.
A Rare Bird.
Flivvering.
Gum Shoe Work.
The Lion Hunters.
The Glue Factory.
Cold Tea.

FAMOUS PLAYERS -LASKY

April.

The Faith Healer (George Melford Production). 6,347 Ft.; R; Vol. 49, P-413; C-R, P-705.
The Dollar a Year Man (Roscoe Arbuckle). 4,606 Ft. R; Vol. 49; P-515; C-R, P-705.
Buried Treasure (Cosmopolitan-Marion Davies). 6,964 Ft.; R; Vol. 48, P-1089; C-R, Vol. 49, P-31.
The Witching Hour (W. D. Taylor Production). 6,734 Ft. C-R, Vol. 49, P-360; R, Vol. 49, P-193.
The Love Special (Wallace Reid). 4,855 Ft. R; Vol. 49, P-516; C-R, P-581.
The Great Day (Hugh Ford-British Production). 3,827 Ft. R-757.
What Every Woman Knows (Wm. DeMille Production). 6,675 Ft. C-R; Vol. 49, P-360; R; Vol. 49, P-192.
The Home Stretch (Ince-Douglas McLean). 4,512 Ft. R-91; C-267.
The Whistle (W. S. Hart). R; Vol. 49, P-627; C-R, P-705.

May.

The City of Silent Men (Thomas Meighan). 6,199 Ft. R-759, C-R, 823.
Proxies (Cosmopolitan Production). 6,283 Ft. R; Vol. 49, P-881; C-947.
Old Jo (Dorothy Gish). 4,956 Ft.
King, Queen, Joker (Sid Chaplin). 5,016 Ft.
Too Wise Wives (Lois Weber Production). 5,164 Ft.
Sacred and Profane Love (Elsie Ferguson). 5,964 Ft. R; Vol. 49, P-994; R-47.
Sentimental Tommy (John S. Robertson Special). 7,575 Ft. Vol. 49, P-626; C-R, 705.
Deception (European Production). 7,799 Ft. R; Vol. 49, P-989; C-47.
Too Wise Wives (Lois Weber Production). R-430.

June

The Traveling Salesman (Roscoe Arbuckle). 4,514 Ft. R-88, C-149.
The Wild Goose (Cosmopolitan—6,494 Ft.). R-322, C-459.
White and Unmarried (Thomas Meighan—4,458 Ft.). R-642; C-699.
Appearances (Donald Crisp British Productions—5,336 Ft.).
One a Minute (Douglas MacLean). R-746.
The Bronze Bell (Ince—Vance Production).
Sham (Ethel Clayton—4,888 Ft.). R-431.
A Wise Fool (George Melford Production—6,768 Ft.). R-640; C-699.
The Lost Romance (DeMille Production). R-325.
The Woman God Changed (Cosmopolitan). R-538.
Too Much Speed (Wallace Reid). R-750.

COMEDIES.

Mar. 6—Wedding Bells Out of Tune.
Mar. 20—Sweetheart Days.

MACK SENNETT COMEDIES.

April 16—Officer Cupid. R-204.
April 24—Away from the Steerage.

PARAMOUNT ARBUCKLE COMEDIES.

(Two Reels Each.)

Mar. 27—Out West.
April 3—The Bell Boy.
May 8—Moonshine.
June 12—The Cook.

PARAMOUNT-BURTON HOLMES' TRAVEL PICTURES.

April 24—Present Day Prague. R-208.
May 1—A Polynesian Odyssey. R-328.
May 8—The Galata Bridge. R-328.
May 15—Monte Carlo.
May 22—Bazaars of Cairo.
May 29—Country Life in Bohemia. R-641.
June 5—The City of Algiers.
June 12—In New Madrid.
June 19—Liberated Jerusalem.
June 26—Marseilles.

VANDENBURGH SERIES.

(One Reel Each)

Wild Men of Africa.
May 1—The Lion Killers.
May 15—Slaying the Hippopotamus.
May 29—The Land of Pygmies.

PARAMOUNT MAGAZINE.

Issued Weekly (One Reel Each—Contains magazine subjects and cartoon).

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-third Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Charles Hutchison and Josie Sedgwick are starred in the "Double Adventure" Serial. Ruth Roland stars in the "Avenging Arrow" Serial. George B. Sells and June Caprice star in "The Sky Ranger" Serial. Juanita Hansen is star of "Yellow Arm" Serial.

Releases for Week of April 24.

The Yellow Arm Serial. R-750.
No. 14 of The Double Adventure (The House in the Canyon).
No. 7 of The Avenging Arrow (The Double Game).
The Law of the Woods (Edgar Jones—Two Reel Drama). R-204.
Bubbling Over ("Snub" Pollard—One Reel Comedy—Rolin). R-877.

Releases for Week of May 1.

No. 15 of The Double Adventure (The Wages of Crime).
No. 8 of The Avenging Arrow (The Strange Pact).
No. 1 of The Sky Ranger. (Serial). R; Vol. 49, P-993.
The Sheriff of Mojave (Tom Santschi—Two Reels). R-204.
Hurry West (Eddie Boland—One Reel). R-85.
Catching a Coon (Bill and Bob—One Reel).

Releases for Week of May 15.

No. 9 of The Avenging Arrow (The Auction Block).
No. 2 of The Sky Ranger (The Sinister Signal).
No Children (One Reel—"Snub" Pollard Comedy). P-204.

Releases for week of May 15.

The Lure of Egypt (Six Parts). R-91; C-699.
No. 10 of The Avenging Arrow (Outwitted).
No. 3 of The Sky Ranger (In Hostile Hands).
A Straight Crook (One Part Comedy—Eddie Boland). R-210.

Releases for Week of May 22.

No. 11 of The Avenging Arrow (Dangerous Waters).
No. 4 of The Sky Ranger (Desert Law).
Big Game (Snub Pollard—One-Reel Comedy).

Releases for Week of May 29.

No. 12 of The Avenging Arrow (The House of Treachery).
No. 5 of The Sky Ranger (Mid-Air).
Outwitting the Timber Wolf (One Reel).
Save Your Money (One Reel Comedy—Snub Pollard). R-643.

Releases for Week of June 5.

The Heart Line (Leah Baird—Six Reel Drama). R-539; C-699.
No. 13 of The Avenging Arrow (On Perilous Grounds).
No. 6 of The Sky Ranger (The Crystal Prism).
Blue Sunday (Snub Pollard—One Reel Comedy). R-643.

Week of June 12.

No. 14 of The Avenging Arrow (Shifting Sands).
No. 7 of The Sky Ranger (Danger's Doorway).
Where's the Fire (Snub Pollard—Rolin—One Reel Comedy).

Week of June 19.

No. 15 of The Avenging Arrow (The Toll of the Desert).
No. 8 of The Sky Ranger (Dropped from the Clouds).
No. 1 of The Yellow Arm (The House of Alarms).
Own Your Home (Snub Pollard—One Reel Rolin Comedy).
The Goose That Laid the Golden Egg (Cartoon—2/3 Reel—Fable Pictures, Inc.).

ROBERTSON-COLE

One Man in a Million (George Beban—Six Reels). R; Vol. 48, P-597; C-R, P-668.
The First Born (Sessue Hayakawa). R; Vol. 48, P-818; C-R, P-1033.
The Mistress of Shentone (Pauline Frederick). R; Vol. 49, P-45; C-R, P-469.
Seven Years' Bad Luck (Max Linder). R-87; C-149.

CURRENT FILM RELEASE DATES

"813." R; Vol. 49, P-47.
See My Lawyer (Christie Comedy—Six Parts)
R-322.
What's a Wife Worth? (Cabanne Production
—Six Parts). R-432.
Good Women (Gasnier Production — Six
Parts). R-208.
Nobody's Kid (Mae Marsh). R-322.
If Women Only Knew (Six Parts). R-542.
Beach of Dreams. R-541.
Black Rosea (Sessue Hayakawa). R-88; C-149.
Salvage (Pauline Frederick). R-433.
Cold Steel (Six Reels). R-538; C-699.
Live and Let Live (Cabanne Production—Six
Reels). R-537.

GOLDWYN DISTRIBUTING

Song of the Soul (Vivian Martin). R; Vol.
46-1155; C; Vol. 47-36.
Godless Men—L-6,367 Ft. Vol. 48, P-730; C-R,
P-1033.
Just Out of College—L-4,779 Ft. R; Vol. 48;
P-964; C-R, P-1033.
The Highest Bidder—L-4,960 Ft.; R-879.
Prisoners of Love. R; Vol. 48; P-594; C-R,
P-668.
Guile of Women. R; Vol. 49; P-194; C-R,
Vol. 49, P-360.
Hold Your Horses—L-4,610 Ft. R; Vol. 48,
P-730; C-R, P-1033.
A Voice in the Dark—L-4,255 Ft. R-749.
What Happened to Rosa—L-4,148 Ft.; R; Vol.
49, P-880; C-947.
Roads of Destiny (Pauline Frederick). 4,955
Ft.; R; Vol. 49, P-629; C-R, P-705.
The Concert (All Star). R; Vol. 49, P-46;
C-R, Vol. 49, P-135; 5,574 Ft.
Don't Neglect Your Wife (Gertrude Atherton
Production). 5,574 Ft. R; Vol. 49, P-409.
A Tale of Two Worlds (Gouverneur Morris
Production). 5,649 Ft. R; Vol. 49, P-415;
C-R, P-469.
Cabinet of Dr. Caligari (German Impression-
istic Film). 5,157 Ft.; Vol. 49; C-R, 823.
Snowblind (All Star). R-542.
Made in Heaven (Tom Moore). R; Vol. 49,
P-995; C-149.
Wet Gold (Williamson Production).
Head Over Heels (Mabel Normand).
Boys Will Be Boys (Will Rogers). R-208.

GOLDWYN-BRAY.

Chemical Inspiration and Cartoon.
Safe Combination and Cartoon.
The City That Never Sleeps (Powell Expe-
dition).

GOLDWYN-BRAY COMICS.

(One Reel.)

Judge Rummy in "The Sponge Man" (Lam-
poons).
Shenanogan Kids in "Hunting Big Game"
(Lampoons).

CAPITOL COMEDIES.

Indigo Sunday V; Vol. 49, P-630.
Home Brewed Youth. C; Vol. 49, P-630.
Angels' Feathers.
June 5—Why Worry?
June 19—Nothing to Think About.
July 3—Take It Easy.

GOLDWYN-INTERNATIONAL COMICS.

Too Much Pep.
Fatherly Love.
The Chicken Thief.

EDGAR COMEDIES.

Get Rich Quick Edgar. C; Vol. 49, P-513.
Edgar the Detective. C-876.

ASSO. PRODUCERS

Devotion.

THOMAS H. INCE PRODUCTIONS.

Lying Lips (House Peters-Florence Vidor—
Six Reels). R; C-R, Vol. 49, P-31.
Mother O' Mine. R-747.
Cup of Life.

J. PARKER READ, JR.

A Thousand to One (Hobart Bosworth—Six
Reels). R; Vol. 47, P-1052; C-R, Vol. 48,
P-164.
I Am Guilty (Louise Glaum). R-85; C-149.
Greater Than Love.

ALLAN DWAN PRODUCTIONS.

A Perfect Crime (Monte Blue). R; Vol. 49,
P-45.
A Broken Doll. R-751.

MAURICE TOURNEUR PRODUCTIONS.

The Last of the Mohicans (Barbara Bedford
—Six Reels). R; Vol. 47, P-589; C-R,
P-714; Ex. Vol. 48, P-827.
The Foolish Matrons.

MACK SENNETT PRODUCTIONS.

A Small Town Idol (Ben Turpin). R; Vol.
48; P-967; C-R, Vol. 49, P-31.
Home Talent. R-752.
She Sighed by the Seaside (Two Reels).
Made in the Kitchen (Two Reels).

J. L. FROTHINGHAM.

The Ten Dollar Raise. R-323; C-387.

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).

Chester Comedies.

(Two Reels.)

Ready to Serve.
Snooky's Wild Oats.

Christie Comedies.

(Two Reels.)

Wedding Blues (Two Parts). R; Vol. 49,
P-414.
Mixed Bedrooms (Two Parts). C; Vol. 49,
P-513.
Red Hot Love.
Let Me Explain.
Southern Exposure.
Man vs. Women. R-751.

Torchy Comedies.

Torchy's Double Triumph. R; Vol. 49, P-413.
Torchy's Promotion.

Mermald Comedies.

Moonshine. C; Vol. 49, P-627.
The Three Jokers. R-328.
Bang. R-643.

Vanity Comedies.

Three Jokers.
Rocking the Boat. R-541.
Spooners. R-746.

Specials.

Valley of Ten Thousand Smokes (One Part).
Modern Centaurs (One Part).

Robert C. Bruce Series.

Water Trails (One Reel). C; Vol. 49, P-513.
Voices of the Sea. C; Vol. 49, P-629.
The Merry Little Put Put. R-326.

Chester Outing Scenics.

One Peek Was Plenty. R-876.
The Red Trail's End.

Gaiety Comedies.

Money Talks. R-430.
Sweet Revenge. R-643.

Chester Screenies.

From Dear to Dam.
Buzz-z.

Hudson Bay Travel.

It's a Great Life If—
An Eskimotian Picture.

World Wanderings.

In Dutch.
South Sea Magic.

Miscellaneous.

Golf (Slow Motion).
Dixie. R-643.

REALART PICTURES

Oh, Lady, Lady (Bebe Daniels). R; Vol. 48;
P-100; C-R, P-282.
Something Different (Constance Binney).
R; Vol. 48, P-216; C-R, P-668.
All Souls' Eve (Mary Miles Minter). R; Vol.
48, P-731; C-R, Vol. 49, P-31.
The Snob (Wanda Hawley). R; Vol. 48; P-731.
She Couldn't Help It (Bebe Daniels). R; Vol.
49, P-46.
The Plaything of Broadway (Justine John-
stone). R; Vol. 49, P-415; C-R, P-469.
Out of the Chorus (Alice Brady). R; Vol.
49, P-517; C-R, P-581.
Her First Elopement (Wanda Hawley). R-88;
C-149.
Ducks and Drakes (Bebe Daniels). R; Vol.
49; P-628; C-R, P-705.
The Outside Woman. R; Vol. 49, P-627; C-
947.
The Little Clown (Mary Miles Minter). 5,031
Ft. R; Vol. 49, P-877, C-947.
The House That Jazz Built (Wanda Hawley).
5,225 Ft. R; Vol. 49, P-990; C-387.
The Magic Cup (Constance Binney). R-86;
C-267.
Sheltered Daughters (Justine Johnstone).
R-209.
Two Weeks With Pay (Bebe Daniels). R-541;
C-699.
A Kiss in Time (Wanda Hawley).
The Land of Hope (Alice Brady).
Such a Little Queen (Constance Binney).
Moonlight and Honeysuckle (Mary Miles
Minter).
A Heart to Let (Justine Johnstone).

AMERICAN FILM COMPANY

The Blue Moon. Vol. 48, P-99.
Their Mutual Child (Margarita Fisher—Six
Reels).
Sunset Jones (Charles Clary and Irene Rich).
R; Vol. 49, P-995.
Payment Guaranteed (Margarita Fisher). R;
Vol. 49, P-991.

UNIVERSAL FILM MFG. CO.

JEWELS

Reputation (Eight Reels—Priscilla Dean).
R-205; C-267.
Outside the Law (Six Reels—Priscilla Dean).
R, Vol. 48-465.
Once to Every Woman (Six Reels—Dorothy
Phillips).
The Devil's Passkey (Seven Reels).
Under Crimson Skies (Elmo Lincoln—Seven
Reels).

JEWEL COMEDIES

A Monkey Hero (Joe Martin).
Blue Sunday (Lyons-Moran).
Roman Romeos (Lyons-Moran).

SPECIAL ATTRACTIONS

The Blazing Trail (Frank Mayo). R-89.
The Wallop (Harry Carey). R-207; C-267.
Wolves of the North (Eva Novak). R-323;
C-1387.
Cheated Love (Carmel Myers). R-430.
The Man Tamer (Gladys Walton). R-538;
C-699.
Thunder Island (Edith Roberts).
The Beautiful Gambler (Grace Darmond).
R-641.
The Fighting Lover (Frank Mayo). R-751.

SERIALS

The Diamond Queen (Eileen Sedgwick).
The White Horseman (Art Acord).
Do or Die (Eddie Polo).

WESTERN DRAMAS

(Two Reels Each.)

The Winning Track (Hoot Gibson).
Fighting Blood (Jack Perrin).
The Wild, Wild West (Hoot Gibson).
Bandits Beware (Hoot Gibson).
Stand Up and Fight (Jack Perrin).
The Heart of Arizona (Eileen Sedgwick).

CENTURY COMEDIES

(Two Reels Each.)

Playmates (Brownie).
A Dollar's Worth (Harry Sweet).
For Sale (R-205).
Custard's Last Stand (Zip Monty).
On Account.
Pals (Brownie, the Dog).

STAR COMEDIES

(One Reel Each.)

A Cheese Romance (Billy Fletcher).
Rubbing It In (Billy Fletcher).
Hearts and Flour (Dorothy Wolbert).
Rubes and Boobs (Billy Fletcher). R-639.
Uneasy Money (Robert Anderson).
Meet My Husband (Billy Fletcher).

FEDERATED EXCHANGES

Ford Weekly.
Screen Snapshots.

SPECIALS.

Penny of Top Hill Trail (Bessie Love). R-89;
C-267.
Hearts and Masks. R-209.
The Servant in the House. Vol. 46, P-248.
Dangerous Toys. R; Vol. 49, P-989.

MONTE BANKS COMEDIES.

His First Honeymoon.
Bride and Gloom.
In and Out.

HALLROOM COMEDIES.

False Roomers. R; Vol. 49, P-995.
Their Dizzy Finish. R-641.
Circus Heroes.

Serial.

Miracles of the Jungle.

PIONEER FILM CORP.

Idle Hands (Gail Kane and J. Herbert Frank).
C-R, P-1002; R-210.
A Good Woman (Gail Kane and J. Herbert
Frank).
Crimson Cross.
Stolen Moments (Margaret Namara—Six
Reels). R-639.
The Barbarian (Monroe Salisbury—Six
Reels). R; Vol. 49, P-992.
Indiscretion (Florence Reed—Six Reels).
A Man There Was (Victory Seastrom—Six
Reels). R; Vol. 43; P-1682.
Beyond the Crossroads (Ora Carew—Six
Reels).
Liquid Gold (Guy Empey—Six Reels).
Luke McLuke's Film-osophy.
Sonny Series.
A Western Adventurer (William Fairbanks).
R-540.

CURRENT FILM RELEASE DATES

Oh! Mary Be Careful (Madge Kennedy).
The Forgotten Woman (Pauline Stark).
A Millionaire for a Day (Arthur Guy Empey).
In Society (Edith Roberts).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-reelers).
His Brother's Keeper (Martha Mansfield).

W.W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.

ZANE GREY PICTURES, INC.

Riders of the Dawn (Seven Reels).
The U. P. Trail (All-Star—Seven Reels). R-434; Vol. 47, P-386; C-R, P-580.
The Man of the Forest. R-434, C-603.

J. PARKER READE, JR., PRODUCTIONS.
Love Madness (Louise Glaum—Seven Reels). R; Vol. 45, P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). R; Vol. 47, P-639; C-R, P-852.

ROBERT BRUNTON PRODUCTIONS.
The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

IRVIN V. WILLAT PRODUCTIONS.
Down Home.
Partners of the Tide. R; Vol. 49, P-515; C-R, P-581.

J. L. FROTHINGHAM PRODUCTIONS.
The Broken Gate. R; Vol. 48, P-101; C-R, P-282.
The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

ROCKETT FILM CORPORATION.
The Truant Husband.
Keeping Up With Lizzie (Enid Bennett). R-324; C-387.

HUGO BALLIN.
Pagan Love. R; Vol. 49, P-415; C-R, P-469.
East Lynne. R; Vol. 49, P-415; C-R, P-469.

RENCO FILM CORPORATION.
Lavender and Old Lace. R-92; C-149.

METRO PICTURES CORP.

Cinderella's Twin (Viola Dana). R; Vol. 49, P-878; C-947.
Jan. 31—The Off-Shore Pirate (Viola Dana—Six Reels). R; Vol. 49, P-194; C-R, Vol. 49, P-360.
Feb. 7—Passion Fruit (Doraldina—Six Reels). R; Vol. 48, P-596; C-R, P-1033.
Extravaganza (May Allison). R; Vol. 49, P-410; C-R, P-469.
Mar. 28—Punks of Fate (Viola Dana—Six Reels). R; Vol. 49, P-992, C-47.
April 11—A Message from Mars (Bert Lytell—Six Reels). R; Vol. 49, P-518, C-47.
April 25—Uncharted Seas (Alice Lake—Six Reels). Vol. 49, R-880, C-149.
Coincidence. R-209; C-387.
The Last Card. R-748.
Home Stuff.
Fine Feathers.

C. E. SHURTLEFF, INC.
Mar. 14—The Little Fool (Star Cast). R; Vol. 49, P-411; C-R, P-469.

S-L PRODUCTIONS
Feb. 23—Without Limit (Anna Q. Nilsson—All-Star Cast—Six Reels). Vol. 48, P-1094.

BUSTER KEATON COMEDIES.
February—Hard Luck. R; Vol. 48, P-967.
The Goat. R; Vol. 49, P-412.
The High Sign.

ASSO. EXHIBITORS

FEATURES.

The Riddle: Woman (Geraldine Farrar).
The Devil (George Arliss).
What Women Will Do (Anna Q. Nilsson).
The Rider of King Log (Special). C-495.
The Road to London (Bryant Washburn). R-642.

HAROLD LLOYD COMEDIES.
(Two Reels Each)

Now or Never.
Among Those Present.

FIRST NAT'L EXHIBITORS.

Mama's Affair (Constance Talmadge). R; Vol. 48, P-726; C-R, P-916.
My Lady's Latchkey (Katherine MacDonald). R; Vol. 48, P-817; C-R, Vol. 49, P-469.
Habit (Mildred Harris). R; Vol. 49, P-626.
The Woman in His House.
The Old Swimmin' Hole (Charles Ray). R; Vol. 49, P-44; C-R, P-135; Ex. P-151.
Scrambled Wives (Marguerite Clark). R-640; C-699.

Lessons in Love (Constance Talmadge). R-206.
In the Heart of a Fool (Allen Dwan Production). R-327.

The Skipper's Treasure Garden (Toonerville Trolley Comedy—Two Reels). C-309.
Jim the Penman (Lionel Barrymore). R; Vol. 49, P-518; C-R, P-581.

Love, Honor and Behave (Mack Sennett Production). C-R; Vol. 49, P-469; R-515.
The Passion Flower (Norma Talmadge). 6-953 Ft. Vol. 49, R-758; C-R, P-823.
The Oath (R. A. Walsh). R; Vol. 49, P-881, C-947.

Not Guilty (Sidney Franklin Production).
The Girl in the Taxi (The Carter DeHavens).
Bob Hampton of Placer (Marshall Neilan Production). R-90; C-267.

Gypsy Blood (Pola Negri). R-321; C-387.
Playthings of Destiny (Anita Stewart).
Courage (Sidney Franklin). R-536.
The Sky Pilot (Cathrine Curtis Productions). R; Vol. 49, P-994; C-47.

Scrap Iron (Charles Ray—7,500 feet). R-641.
Peck's Bad Boy (Jackie Coogan). R-87, C-49.

Bob Hampton of Placer (Neilan Production). R-90.
Love's Penalty (Hope Hampton). R-537.
Golden Snare (Curwood Production).
Stranger Than Fiction (Katherine MacDonald).

"BIG FIVE" ATTRACTIONS.
Passion (Pola Negri—Nine Reels). R; Vol. 47, P-513; C-R, P-714; Ex. Vol. 48, P-67-1048.

Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P-390; C-R, P-668; Ex. Vol. 49, P-55, 155, 158.

Man—Woman—Marriage (Dorothy Phillips—Nine Reels). R; Vol. 48, P-391; C-R, P-668.

L.J. SELZNICK ENTERPRISES

ELAINE HAMMERSTEIN STAR SERIES.
Poor, Dear Margaret Kirby. 5,500 Ft. R; Vol. 49, P-411; C-R, 823.
The Miracle of Manhattan. R-92; C-267.
The Girl from Nowhere.

EUGENE O'BRIEN STAR SERIES.
The Wonderful Chance. R-210.
Worlds Apart. L-5,980 Ft. R-206.
Gilded Lies. R-878; C-387.
The Last Door. R-431.

OWEN MOORE STAR SERIES.
The Chicken in the Case. L-5,261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience. R-639.

CONWAY TEARLE STAR SERIES
Bucking the Tiger. R-206; C-387.
The Fighter.

SPECIAL PRODUCTIONS.
The Road of Ambition (Conway Tearle). L-5,500 Ft. R; Vol. 49, P-191; C-R, P-469.
The Sin That Was His (William Faversham). L-5,600 Ft. R; Vol. 47, P-641; C-R, P-1002.

Red Foam (Ralph Ince Special). L-5,500 Ft. Vol. 49, P-192.

NORMA TALMADGE (REISSUE).
Ghosts of Yesterday.

SHORT SUBJECTS.
(Released by Select)

William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

SELECT
The Servant Question William Collier.
Just Outside the Door (Edith Hallor).

REPUBLIC
The Great Shadow (Six Reels).
Man's Plaything.

SERIALS
The Whirlwind.
The Branded Four.

VITAGRAPH

SPECIAL PRODUCTIONS.

Dead Men Tell No Tales (Seven Reels). R; Vol. 47, P-249; Vol. 48; C-R, P-46; Ex. P-687.
Black Beauty (Jean Paige). R; Vol. 48, P-555; C-R, P-668.
The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.

ALICE JOYCE.
The Vice of Fools. R; Vol. 47, P-252; C-R, P-714.
Cousin Kate. Vol. 48, P-598; C-R, Vol. 49, P-581.

Her Lord and Master (Six Reels). R-754, C-947.
The Scarab Ring.

CORINNE GRIFFITH.
It Isn't Being Done This Season. R; Vol. 49, P-414.
What's Your Reputation Worth? R-759; C-R, 823.

EARLE WILLIAMS.
Diamonds Adrift. R; Vol. 49, P-514.
The Romance Promoters.
It Can Be Done. R; Vol. 49, P-991.
The Silver Car. R-541.

ANTONIO MORENO PRODUCTIONS.
Three Sevens. R; Vol. 49, P-991.

ALICE CALHOUN'S PRODUCTIONS.
Princess Jones. R; Vol. 49, P-993.
The Charming Deceiver. R; Vol. 49, P-994.
Closed Doors. R-433.
Peggy Puts It Over.

LARRY SEMON COMEDIES.
The Suitor.
The Hick. R-759.
The Rent Collector. R-881; R-429.
The Bakery. R-642.
The Fall Guy.

JIMMY AUBREY COMEDIES.
Two Reels

His Jonah Day.
The Decorator.
The Blizzard. R; Vol. 49, P-414.
The Tourist.
The Mysterious Stranger.
The Nuisance.
The Back Yard.

CHAPTER PLAYS.
Fighting Fate (William Duncan and Edith Johnson—Fifteen Episodes).

SERIAL.
The Purple Riders (Joe Ryan—Fifteen Episodes). Vol. 49, R-877.

MISCELLANEOUS RELEASES

KINETO COMPANY OF AMERICA, INC.
Kineto Reviews.
(Released Through National Exchanges, Inc.)
(One Reel)

Hunting for the Sea Wolf.
Boy Scouts.
Water Babies.
Beauty Spots in the United States and Canada.
Morocco the Mysterious. R-204.
Naturalist's Paradise. R-210.
Birds of Crags and Marshes. R-204.
Peculiar Pets. R-204.
Down in Dixie.

Second Series.
Was Darwin Right?
Bonnie Scotland.
Birds of Crags and Marshes. R-204.

CHARLES URBAN'S MOVIE CHATS.
(Released Through State Rights Exchanges)
First Series from No. 1 to 226, inclusive
(One Reel).
Second Series from No. 27 to 52, inclusive
(One Reel).

MAX LINDER.
Be My Wife. R-750.

NATIONAL EXCHANGES.
Welcome Children. R-324.
Kineto Reviews (One Reel a Week).
The Great Reward (Burston Serial). R-325.

MARION FAIRFAX.
The Lying Truth.

MARC KLAU, INC.
J' Accuse. C-495.

MANHATTAN FILM CORP.
Monster of Fate. R-537.

PERRY PLAYS, INC.
Heedless Moths (Audrey Munson). R-748.

U. S. NAVY.
Our Navy in Action (Two Reels). R-751.

HARRY LEVEY.
The Solar System (Five Reels). R-752.

CURRENT FILM RELEASE DATES

UNITED ARTISTS

Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47, P-613; Vol. 48, P-933; C-P, P-1002; Ex. Vol. 48, P-62; Vol. 48, P-161.
Jan. 9—The Love Light (Mary Pickford—Eight Reels). Vol. 48, P-466; C-R, P-538. Ex. Vol. 49, P-60.
March—The Nut (Douglas Fairbanks). R-309; Ex. Vol. 48, P-1043.
Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.

ARROW FILM CORP.

Features

The Tame Cat.
Headin' North (Pete Morrison).
Cyclone Bliss (Jack Hoxie). R-92.
Dead or Alive (Jack Hoxie).
The Sheriff of Hope Eternal (Jack Hoxie).
The Star Reporter.
The Stranger in Canyon Valley.
Dangerous Paths (Neva Gerber).
The Yankee Go-Getter (Neva Gerber).
God's Country and the Law (Curwood Productions).
Screenart Series.

Serials.

The Blue Fox (Anna Little). R-539.
Thunderbolt Jack (Jack Hoxie).

Comedies.

Broadway Series.
Hank Man Series.
Spotlight Series.

Novelty.

Sport Pictorials (One Reel Each).

STATE RIGHT RELEASES

AFFILIATED DISTRIBUTORS.

The Lonely Heart (Kay Laurell).

ALLIED DISTRIBUTING CORPORATION.

Alt and Howell Comedies.
(Two Reels Each)

April 15—Pure and Simple.
May 15—Liquorish Lips.

Comedies.

Arrow-Hank Mann (Two Releases a Month).
Muriel Ostriche Productions (One a Month).

ASSOCIATED PHOTOPLAYS.

The Wolverine.
Western Hearts. R-749.

BLANCHFIELD.

The Tell Tale Eye (Allen Russell).

CELEBRATED PLAYERS FILM CORP. (Gump Cartoons)

Jilted and Jolted.
A Terrible Time.

Celebrated Comedies. (One Reel.)

Jazz and Jealousy.
Love and Law.
Mixed Pickles.

CANYON PICTURES CORPORATION.

Galloping Devils (Franklyn Farnum). R-434.
The Struggle (Franklyn Farnum). R-89.

EQUITY PICTURES.

Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). R; Vol. 46, P-112; C-R, P-388.
Mid-Channel (Clara Kimball Young). R; Vol. 46, P-523; C-R, P-608.
Straight from Paris (Clara Kimball Young). R-876.
The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Hush (Clara Kimball Young). R-87; C-149.

COMMONWEALTH.

The Hidden Light (Dolores Cassinelli). R-877.

CIRCLE FILM ATTRACTIONS.

The Devil's Confession. R; Vol. 49, P-44.

RUSSELL-GRIEVER-RUSSELL. (Released Through Capital Film Company) Specials.

Witch's Lure.
A Profligate Woman.

Tusun Comedies.

Cabaretting Under difficulties.
Stranded.

Helen Gibson Series.

Payroll Pirates.
Wires Down.

Gasoline Alley. (One Reel)

Some Party.
Well! Well!

C. H. C. FILM SALES.

Screen Snapshots (Twice a Month).
Star Ranch Westerns (Every Two Weeks—Two Reels).
Heidi (Two-Reel Prizma).
The Nightingale of Paris (French Drama—Zany Mieus).
The Queen of Hearts.
Pirates of the West (Two Reels—C. Edward Hatton). C-754.
Screen Snapshots No. 22. C-754.
Queen of Hearts (Two Parts). R-207.
Screen Snapshots No. 23 (R-204).

Hall Room Boys—Comedies. (Two Reels.)

High and Dry. R-309.
Tough Luck. R; Vol. 49, P-409.
In Bad Again. R-204.

GEORGE H. DAVIS.

Isobel, or The Trail's End. R; Vol. 47, P-645; Ex. Vol. 49, P-156.

DOMINANT PICTURES, INC.

New Weds Comedy (12 One-Reelers—Harry Myers and Rosemary Theby).

EXPORT AND IMPORT FILM COMPANY.

The Mask (Seven Reels—Hedda Nova-Jack Holt). R-91.
Kazan (Seven Reels—Curwood Story). R-85.

THE FILM MARKET.

The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
The Ne'er-Do-Well (Reissue—Seven Reels).
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

GRAPHIC.

Mother Eternal (Vivian Martin—Seven Reels). R; Vol. 49, P-990; C-45.

HERALD PRODUCTIONS.

(Mack Swain Comedies.)
(Two Reels Each.)

Full of Spirit.
See America First.

HOWELL SALES CO.

The Hope Diamond Mystery (Serial).
You Find It Everywhere. R; Vol. 49, P-413; C-R, P-581.

JAXON FILM CORP.

The Rich Slave. R-747.

PINNACLE PRODUCTIONS.

Skyfire (Neal Hart) R-324.
Danger Valley (Neal Hart). R-433.
March 15—God's Gold (Neal Hart).

Pinnacle Comedies.

Why Change Your Mother-in-Law?
Shimmy Isle.

HERZ FILM COMPANY.

The Love Slave (Lucy Doraine). Vol. 48, P-817.

GAUMONT COMPANY.

In the Clutches of a Hindoo (Serial).
The Fall of a Saint. Vol. 46, P-690.

JOE HORWITZ.

Dollars and Destiny (Paul Capellani).

J. W. FILM CORPORATION.

Every Man's Price (Grace Darling).

HORIZON PICTURES, INC.

14 Talmadge Reissues (Two Reels).

RICHARD KIPLING.

Outlawed. R-327.
The Battlin' Kid.

VICTOR KREMER.

I Am the Woman (Texas Guinan).
Winding Trail (Buck Manning).
Handicap (Six Reels).
Why Tell (Henry Miller—Six Reels).

GEORGE KLEINE.

Quo Vadis (Eight Reels).
Julius Caesar (Six Reels).
Conquest Programs (Eleven Programs Totaling Eighty Reels).

BERT LUBIN.

Honeymoon Ranch. Vol. 46, P-1292; R; Vol. 49, P-410.

PACIFIC FILM COMPANY.

The Fatal Thirty.
Adventure (Twice Monthly—One Reel).
George Ovey Comedies (Single Reel—Every Two Weeks).
Vernon Dent Comedies (Single Reel—Every Two Weeks).
Irene Hunt Newspaper Stories (Two Reels—Every Two Weeks).
The Call of the Wild. R-323.

PLYMOUTH PICTURES, INC.

Denver Dixon Comedies (Series of Twelve—One Reel Each).
Minta Durfee Comedies (Mrs. Roscoe Arbuckle—Five Two-Reel Pictures).
Every Woman's Problem (Dorothy Davenport). R-312; C-R, 823.

C. B. PRICE CO., INC.

Your Daughter—And Mine (All-Star Cast). Vol. 48, P-964.
His Pajama Girl. R-321.

PRIZMA INCORPORATED.

Victory Parade.
Comedy Review.
Danse Du Ventre.
The Sweetest Story Ever Told.
Gardens of Normandy. C; Vol. 49, P-625.
A Day with John Burroughs. C-754.

PRODUCERS' SECURITY CORPORATION.

When Dawn Came. C-R, Vol. 49, P-360; R; Vol. 48, P-101.
Diane of Star Hollow. R-880, C-47.

REELCRAFT PICTURES CORPORATION.

Aladdin.

Tuning Up (One Part).
Headwaiter's Heart (One Part).

Mirth Comedies.

Here He Is (Two Parts).
Oh, Daddy (Two Parts).

Sun-Lite Comedies.

Baby! Baby! (Two Parts).

Franny.

The Janitor.
The Plumber.

Paragon.

Fowl Bird.
Under Dog.
Snip.
Cop Blue Jay.
Yap.

Bud and His Buddies.

Cuba.
Sour Gun Bosco.
Nifty Jippers.

RADIO-SOUL FILMS.

You and I. R-310; C-R, Vol. 49, P-860.

SALIENT FILMS, INC.

The Shadow (Muriel Ostriche).

M. B. SCHLESINGER.

Things Men Do. R; Vol. 49, P-628.

SUNRISE PICTURE CORPORATION.

The Price of Silence (Peggy Hyland). Vol. 48, P-150; C-R, P-282.

TRI-STAR PICTURES COMPANY.

Dazzling Miss Davidson (Marjorie Rambeau).
How a Woman Loves (Marjorie Rambeau).
She Paid (Marjorie Rambeau).
Mrs. Balfame (Nance O'Neil).

WESTERN PICTURES EXPLOITATION.

A Dangerous Pastime.
That Something. R-758.
Scattergood Stories (Two Reel Comedies).

WILK AND WILK. (Lee Kids Comedies.)

The Circus Imps.
The Dixie Madcaps.

WISTARIA FILM COMPANY.

Forbidden Love (Six Reels). R-757; C-947.

WORLD FILM CORPORATION.

Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757.

Announcing a New Eastman Product

Eastman Positive Film

WITH TINTED BASE

The tint in the print is put there by the manufacturer—the film base is impregnated with color.

Seven colors are now available—amber, blue, green, orange, pink, red and yellow.

And there is no advance in price over regular Eastman Positive Film.

*All Eastman Film, tinted or untinted,
is identified by the words "Eastman"
"Kodak" stencilled in the film margin.*

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

SIX YEAR SERVICE CERTIFICATE

U-T-E Proctor Automatic Projector

MAJESTIC THEATRE CO.

A. L. HANN, MGR.

BRIDGETON, N. J.

October 12th, 1920.

The United Theatre Equipment Corp.,
1604 Broadway,
New York City.

Gentlemen:

On April 15th, 1915, we installed one of your automatic projectors, which has since that time been in continuous service, producing the steadiest and brightest pictures possible. It may interest you to know that the repairs has amounted to only \$20.00 during that period. The only parts required were the intermittant movement and the motor pinion.

We consider the Proctor Automatic Projector a great step in advance, not only on account of the perfect picture it produces, and the many points of convenience in operating, but especially on account of the low upkeep cost.

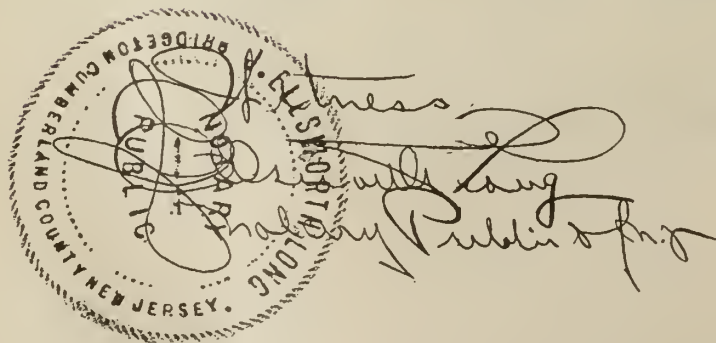
We consider the automatic control on your machine a great safety factor, the value of which cannot be estimateh.

Yours very truly,

MAJESTIC THEATRE CO.,

A. L. Hann

MGR.



MANUFACTURED BY

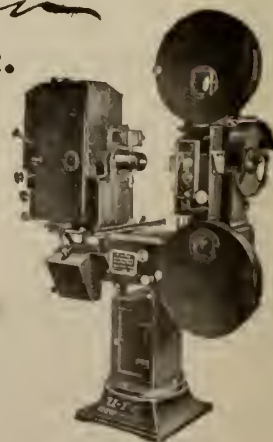
UNITED THEATRE EQUIPMENT CORPORATION

H. T. EDWARDS, President

J. H. HALLBERG, Vice-President

25 WEST 45th STREET, NEW YORK

Branch Stores in Principal Cities



PROJECTION

By F.H. RICHARDSON



How It All Happened

Well, Gentlemen, I am on the job again—after a fashion, and now I will tell you briefly how it all happened.

Against my will, at the insistence of the papers committee of the Society of Motion Picture Engineers, I finally agreed to prepare a smoke-box demonstration and to attend the spring meeting of the society in Washington, May 9, 10, 11 and 12.

Pressure of work was so great that I did not feel able to either attend the meeting or prepare the demonstration, but having finally agreed, in order to do all the good possible, I arranged with local 181, Baltimore, to stop on my way back and give a demonstration there.

I drove Nancy Hanks, the motorcycle, down to Washington, accompanied by Mrs. Richardson, making Philadelphia the first day. In Philadelphia I called up Frank Buhler, general manager of the Stanley Company of America, which corporation has the good Lord only knows how many theatres in and around Philadelphia. My recollection is about forty.

Arrangement Quickly Made

An arrangement was quickly made with Mr. Buhler to give a smoke-box demonstration at the new Stanley Theatre on my return trip, he undertaking to have every manager and projectionist of the Stanley Company present, together with such others as might wish to attend.

Leaving Philadelphia I stopped for a moment at the new Stanley Theatre to inform the manager as to what paraphernalia it would be necessary for the house to supply. On one of the advertising boards of the theatre I saw what appeared to be a permanent sign, reading something like this:

"This theatre has the best projectionists available."

This was not the exact wording, but it was what it meant, and it is absolutely the first time I have ever seen the importance of high-class projectionists openly advertised to the public in that way. The Stanley Company of America dresses its projectionists in neat uniform, upon the sleeves of which is a badge reading "Chief Projectionist" for one and "Assistant Projectionist" for the other.

Appreciation of the Stanley Attitude

I want to express to the Stanley Company of America the appreciation of this department, its editor and of the profession for this step in advancement and enlightened procedure. I deeply regret that for reasons which will later appear, I was unable to inspect the new Stanley Theatre, which Mrs. Richardson informs me is one of the most beautiful she has ever looked at—and she has seen a good many high-class houses.

The run from Philadelphia to Washington was uneventful and very pleasant. The meeting of the Society of Motion Picture Engineers was highly successful. It was, I think, the largest attended meeting the society has ever had, almost fifty members being present.

It was addressed by several government officials and the address by Harry D. Hubbard, of the Bureau of Standards was, I think, the most remarkable of its kind that I have ever heard. I had intended to give it much space in my report of the meeting, but there is no use in reporting a meeting three or four weeks after it has taken place, and when what happened later on did happen.

The report has not yet been written. I shall turn Mr. Hubbard's address over to the edi-

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through our department, remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x7 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

torial section of the paper, where I trust it will receive considerable attention, because it is well worth it. I, personally, put up a good stiff fight in the society to secure the right of its immediate publication to all papers, and then I was the goat because I suppose they all used it except the one who got it for them, but couldn't use it.

I left Washington on the twelfth, drove over to Baltimore and at 11 o'clock at night gave a smoke-box demonstration of light ray action before local 181, all members of which were present. It is, however, a somewhat sad commentary on the enterprise of Baltimore exhibitors to say that only ten or fifteen of them turned out.

It is surprising that when such an instructive and intense demonstration as this was brought to their city, at heavy expense both to the one giving it and to the local, that a single exhibitor or theatre manager would be absent.

The demonstration was one well calculated

to give everyone an intelligent insight into the various elements of waste and inferiority which enter into projection through wrong procedure.

Some Years Ago

Some years ago, when the editor was there and the local put on a midnight dinner every theatre manager in the city was on the job. They also expressed themselves as thoroughly well satisfied with the value of the affair to them. Query: Was it the dinner or the desire to become better informed in their own business which brought them out on that occasion and kept them away on this?

From Baltimore to Philadelphia

Leaving Washington I had brought the smoke-box in the machine because it took our efficient "fast express companies four days to convey it from New York to Washington, hence it would probably take them at least two days to get it from Washington to Baltimore. I, therefore, arranged for Mrs. Richardson to go by train and meet us in Philadelphia.

From Baltimore to Philadelphia the run was a pleasant one, but something like half a mile before arriving at our final destination in the City of Brotherly Love, one of its enterprising citizens tried to butt me off the map with his gasoline joy wagon, with the result that for me the world and its affairs ended right then and there for quite some considerable time.

Fracture of the skull $4\frac{1}{2}$ inches long, contusions pretty well all over, right thumb torn out of joint; a face that they tell me looked like a well pounded raw beefsteak, and a mentality absolutely and entirely in collapse.

Needless to say, there was no smoke demonstration in Philadelphia.

Well, finally I got home after two pretty terrible weeks in the hospital. Had I not had one of the best brain specialists in the United States, Dr. Fraser, it would have been all over with Richardson.

And thus ended the Washington trip.

Projectionally Yours

Raymond E. Salisbury, projectionist, Dexter, Maine, writes:

Did you ever hear of or from Dexter, Maine? Well, if you haven't this will put it on the map for you. I have never before written the department, but have been a faithful reader of it for as much as seven years.

My "booth" 'as it is known around these diggin's is eight feet wide, seven feet high and six feet from front to rear. Too small, I know, but to make it larger the whole theatre will have to come down—almost.

I have a Powers 6 A and 6 B. Get D.C. through a mercury arc rectifier and mighty good light it is too. The rectifier is above, though not on top of the "booth," thanks to my brother, who is the boss, and myself.

I got my first projection experience re-winding reels in a tent theatre in Bar Harbor, my home town. I was something like eleven years old then. Next I got a job as janitor and assistant projectionist and then came here.

When I have questions I shall not hesitate to ask them and hope you will put me on the list of your correspondents.

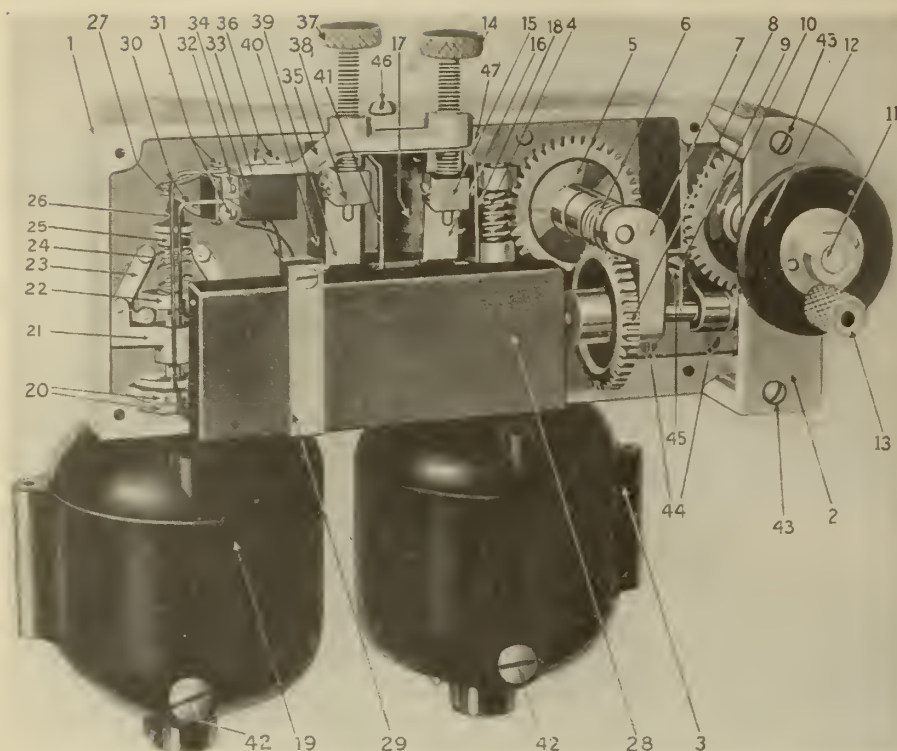
All right, brother Salisbury, your name is there. You have been like thousands of others who read the department all right but up to now have not done much of anything to help out.

We would be glad to hear from you at any time you have anything of printable interest to communicate.

Notice to Mazda Projectionists

The editor of this department is preparing instructions on Mazda projection. To the end that nothing of importance be overlooked, will those now handling Mazda advise him as to exactly what points should, in their judgment, receive attention, insofar as applies to instructions for handling Mazda in actual practical projection.

He will esteem it a very real personal favor from all those who respond to this request. It is not really necessary that you give the answer to the various points you name, though it is desirable. What is especially wanted is an idea as to just exactly what practical Mazda projectionists would like to know.



THE HALLBERG CONTINUOUS FEED ARC CONTROL
With cover removed to show details of the ingenious mechanism

Hallberg Continuous Feed Arc Control

The United Theatre Equipment Corporation is marketing the new Hallberg continuous feed arc controller, which is of the full automatic type. It operates on the principle of a continuous electric motor driven, feeding mechanism, the speed of which is adjustable, and then in turn controlled by a second motor connected across the arc, operating a governor which varies the speed of the continuous drive motor at a rate depending absolutely upon the carbon consumption, maintaining in that manner a practically constant arc voltage of any potential desired, depending upon the hand adjustment provided for that purpose.

In illustration 1 the mechanism of the controller is shown with its cover removed and its various parts numbered for reference. The

right-hand motor connects to arc feed handle 11 through the gear train shown, in which the driving worm gear 4 is mounted on the upper end of the armature shaft. Both motors are of the series type, and both run continuously.

How It Operates

In general, the operation is as follows:

By giving knurled nut 13 about a half turn to the left the whole controller mechanism is disengaged and the arc may be fed by hand by means of fiber disk wheel 12. The projectionist strikes his arc by hand in the usual way, adjusts it to normal operation condition and tightens knurled knob 13, which locks the controller to the arc feed.

Knobs 14 and 37 are adjustment knobs, by means of which the controller may be set to

maintain any desired separation of the carbon points. The right-hand motor feeds the carbons continuously, but is so adjusted by the projectionist that it feeds them slightly slower than is required to maintain the desired separation of the points. The left-hand motor is then adjusted so that when the arc voltage rises slightly higher than the voltage incidental to the desired carbon point separation, motor 19 speeds up, operates governor 21, which brings contact points 27 together, short-circuiting resistance coil 17.

This operates to increase the speed of the right-hand motor until the desired carbon point separation distance is re-established, whereupon the mechanism operated by motor 19 is automatically disengaged. The whole entire purpose of motor 19 is to operate the governor, and thus increase the speed of motor 3 when required.

Cordially Commended

This seems to us to be a very excellent theory of operation. It is one which we believe may be cordially commended to the favorable consideration of theatre managers and projectionists.

In illustrations 2, 3 and 4, the method of attachment of the device to the U-T-E Proctor, Powers type B and Simplex type S lamp house, respectively, is shown.

The device is thoroughly well made and seems to be at least reasonably fool-proof. We see no reason why it should not, with reasonable care operate from three thousand to four thousand hours, or perhaps longer, without repairs of any kind whatsoever.

In case repairs are necessary the mechanism is quite accessible any anything that is likely to need attention should not be too difficult for the projectionist himself, except when after extended use, a general overhauling becomes necessary.

Full Instructions with Each

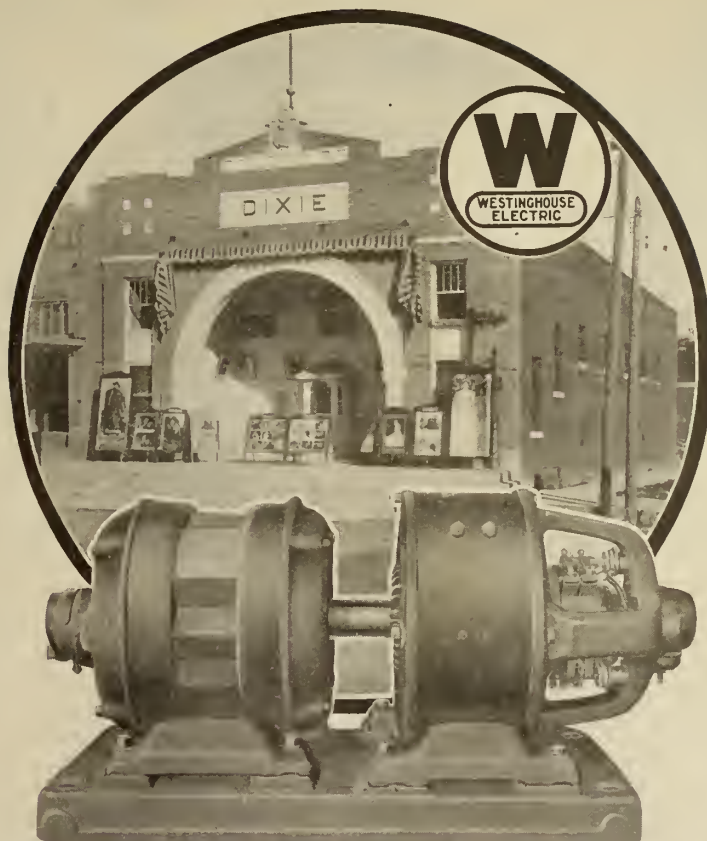
Full instructions for the care and operation of the device accompany each installation. The motors are presumed to operate without oil, but about once in two weeks, if it be an all-day house, or once in a month if it be an evening house one drop (and no more) of oil should be placed on the armature shaft just above nut 20, on the left-hand motor, and one drop in similar place on the right-hand motor. Also about once a month the cover should be removed, gears 4, 5, 6, 8 and 10 wiped clean and enough automobile or motor generator grease placed on their faces to secure proper lubrication.

This word of caution should be added: Don't use too much grease, especially on gears



HOW THE HALLBERG CONTINUOUS FEED ARC CONTROL IS ATTACHED

At left, to the U. T. E. Proctor Automatic Projector; in center, to the Powers, type B; at right, to the Simplex, type S



From the Owner

The owner of the Dixie Theatre in Athens, Texas, speaking of his Westinghouse motion picture equipment says—"You talk of satisfaction in the way this equipment is working—it can't be beat. We are getting a picture 12 x 16 feet with a 75 foot throw on only 35 amperes and the best light you can imagine."

In selecting motion picture equipment to produce a steady white light for good projection, you can make no mistake if you depend entirely upon Westinghouse—the pioneer in the design and manufacture of theatre equipment.

Our nearest district office will be glad to co-operate with you in the selection of your equipment.

Write today for details.

Westinghouse Electric Mfg. Co.

East Pittsburgh, Pa.

Offices in all large American Cities.

Westinghouse

4 and 5; if one does, there will be trouble. Nut 42 closes the opening to the commutator brushes.

We repeat: The Hallberg continuous feed arc controller is recommended cordially to the favorable consideration of theatre managers and projectionists.

An Explanation

Hoyt Armstrong, projectionist, Walters, Oklahoma, says:

In the Department March 19th issue, under the heading, "One and One-Half to One Again," appeared a table of shutter tests.

Will you be good enough to explain this table? I do not understand what minimum speed for flicker means. Does it mean the revolutions of a shutter per minute?

The handbook says: "It has been found that if the flashes of light and darkness be equal to each other and at the rate of 48 or more of each to the second, the effect will be, to all intents and purposes, that of continuous illumination, without any perceptible flicker at all when not very brilliant illumination is used."

"With more brilliant illumination, such as is now used in up-to-date theatres, this must be increased to about 55, but in order to attain this there must be a three-wing shutter, with all three blades of the same width, and three light openings each of equal width of the blades."

Has Three Light Openings

A three-wing shutter has three light openings and three wings. When run at normal speed it makes 16 revolutions per second which means $3 \times 3 = 6$ flashes of light and darkness or $6 \times 16 = 96$ flashes of darkness per second. How can it possibly make 55?

Please explain this. I am sending a diagram of a shutter which the manager made. He says it equalizes the light exactly, and will use no other shutter. He claims there is no flicker in the picture when this shutter is used.

We are using two Power's 6B projectors, taking current through a transverter, with 60 amperes at the arc.

Is this illumination brilliant enough to show a flicker in the picture if this shutter makes any? My own view is that the shutter made by the Nicholas Power Company is best. Also has a shutter any given diameter?

Will Cut Light 75 Per Cent.

Most emphatically the shutter your manager has given you is not likely to show any flicker. If he is willing to sacrifice such an enormous percentage of light in order to avoid flicker, why that of course is up to him.

Without measuring I should say the shutter will cut about 75 per cent. of the light. If he will use the standard shutter, and reduce his amperage he will get essentially the same result.

With regard to the "increase to about 55," why, you have misconstrued my meaning, which is that the speed must be increased to about 55 revolutions of the crank shaft per minute.

You must understand, friend Armstrong, that the more brilliant the reflected light which reaches the eye of the audience, the greater will be the tendency to flicker. The shutter with which your manager has equipped your projectors has the effect of cutting down the illumination of the screen tremendously, therefore it, of course, makes the light which reaches the eye of the audience less brilliant, and reduces the flicker tendency.

He is entirely right about that, but it is a mighty expensive way to accomplish the result. He has simply hitched his cart ahead of his horse.

It Would Be Impractical

It would be impractical to consume enough space in the department to explain these matters to you in minute detail. It would mean at least two entire issues of the department to do it.

Flicker may be reduced in three ways

More Richardson Handbooks

were sold in 1920 than any previous year.

The New York Public Library reports this book among its most used technical books.

There isn't a THEATRE MANAGER—there isn't a PROJECTIONIST but who can make himself a more valuable man by investing \$4.00 in this recognized authority.

It contains 700 pages of projection information, fully illustrated, and interestingly written.

Order today from your nearest MOVING PICTURE WORLD office.

516 Fifth Avenue, N. Y. City
28 East Jackson Boulevard
Chicago, Ill.

Wright & Callender Building
Los Angeles, Cal.

(a) by reducing the illumination of the reflected light which reaches the eye of the audience, which may be done by (1) reducing the brilliancy of the screen surface (2) by reducing the amperage (3) by causing the revolving shutter to get a greater percentage of the light; (b) by increasing the speed of projection, which has the effect of making the alternations of light and darkness more rapid, thus making it harder for the eye to catch the flashes of darkness on the screen; (c) by a better balance of the openings in the shutter and the blades. In other words, a better balance of the flashes of light and darkness. This is about all I can spare room to say on this subject at this time.

Wants Advice

Oakley J. Hosack, projectionist Hess Theatre, Yankton, South Dakota, says:

Dear Brother Richardson—Your advice is wanted on a few things. I also take this opportunity to acknowledge the many benefits derived from the handbook and our department.

I have my lens system matched up according to the lens chart, except for the projection lens, which has a small diameter.

Mr. Hess, the manager, purchased two Kenolite lenses. Since making the change I have not been able to match my lenses according to the lens charts and have a picture free from ghosts.

I am using 50 amperes D. C., and the distance from the back lens of my projection lens to the film is 1 5/8 inches.

The company from whom he purchased the lens recommended a meniscus bi-convex, using a 6 1/2 collector and an 8 1/2 converging lens, but I could not get as good results as I could with a 6 1/2 7 1/2 plan lens.

Any information you can give me will be very gratefully received. I am enclosing the price of a lens chart. I have one I cut out of the World, but it is pretty badly soiled.

They Do Not Understand Problem

I think you have not got the regular Kenolite lens, but a special three-combination Kenolite. The fact that the parties from whom you purchased the Kenolite lens advised the use of a meniscus biconvex is evidence that they do not understand the problem involved.

The only object in using a meniscus bi-convex set is to secure a greater distance from the aperture to the condenser, so as to confine the divergence of the ray beyond

the aperture and this confinement is not necessary with a working distance of 1 5/8 inches.

With a 6 1/2 collector lens and an 8 1/2 converging lens the crater would be located farther away from the face of the collector lens than it would were a shorter focal length condenser combination used. This means a very heavy loss of light.

I have made no especial study of the combination necessary with the three-combination lens, but I see no reason why the requirement would in any way differ from the requirement for the regular lens. It is a question of locating the arc the minimum distance from the face of the collector lens and getting the shot to regulation size. I see no reason why the regular lens chart combination should not work perfectly well with the three-combination lens.

The combination for a 50-ampere D. C. arc is a 6 1/2-7 1/2, with seventeen inches from the center of the condenser to the aperture, and this, it seems to me, is the combination you could and should use.

I will forward your letter to brother Griffith, together with a carbon copy of my reply to you, asking him if he can add anything further. I know of no reason in the world why you should get a "ghost" with the regular 6 1/2-7 1/2 50-ampere combination, unless you have your condenser too close to the film. It should be seventeen inches away.

A Big Kick

From Canada comes the following:

Dear Mr. Richardson: I am coming in with a big kick, and while I do not know that you can do anything in the matter, still if you cannot I do not know who can. The enclosed clippings are out of a comedy.

This picture had only been run by the Board of Censors, whence it came to us. As you can see the splices will hardly hold together, and it is certainly no joke to have to cut out every splice in a two-reel picture taking a chance on running it.

Surely something can be done to remedy this outrage. It doesn't seem to do a bit of good to take it up with local exchanges. The clippings are a fair sample of all the films put out by the producer of the one named.

There are no tags or stamps at the end of the film, as on other films, giving joiners', mounters' and inspectors' numbers or names and the name of the company who prints the films.

Reform Is Coming

This matter is one concerning which we have, after years of effort, failed to accomplish much of anything in the way of reform, but reform is coming just the same, because various state authorities are accumulating the idea that things of this kind are prolific breeders of trouble and film fires, and at least three states, one of them a large eastern state, are right now contemplating the enactment of legislation making the sending out of film in other than safe condition for projection unlawful, with a penalty of cancellation of exchange license attached thereto.

The exchanges have utterly refused to pay any attention to warnings, and now I guess it won't be very long until they will be awakened with a jolt between the shoulder blades that will loosen their teeth.

Had the exchanges used a little ordinary horse sense and made sufficient repairs to keep their films in at least half way decent condition it is likely that no such action would ever have been in contemplation, but that they have not done so is amply proven by the fact that this department has received a whole cigar box full of clippings cut out of just one feature, and that, too, not in one instance, but in hundreds of instances. No, Canada, I am afraid that I cannot do anything for you in the matter, but very likely your Canadian officials will, in due course of time.

Doing big business in hot weather

When you find an exhibitor doing a good, steady business all summer—every summer—the chances are he cools his house with Monsoons.

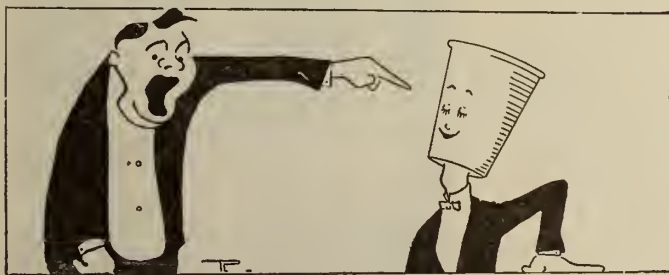
Ask him,—and he'll tell you it paid for itself the first summer.

Write for booklet 621,
"A Better Summer Business"

MONSDON COOLING SYSTEM INC.

1476 Broadway, New York, N. Y.

Philadelphia Detroit Kansas City
Baltimore Denver Atlanta Sacramento



"We have with us to-night"

The thirst-quenching champion—since July 1, 1919—clean, cool water. It may not be your idea of a piece de resistance, but just watch your audience patronize the water cooler, that operates in conjunction with

DIXIE Cup PENNY VENDING MACHINES

Repeatedly throughout the show you will see three, four or five people in line, glad to pay a penny for a real cup from which to enjoy their drink.

Dixie Cup Vending Machines constitute a self-supporting service—an added attraction that pays its own freight and yields you a liberal profit besides.

Investigate

INDIVIDUAL DRINKING CUP COMPANY, INC.

Original Makers of the Paper Cup
220-230 West 19th Street
New York



Keep On The Sunny Side!

There's Not a Shadow of
Doubt About Columbias

We hate to admit that the Columbia Arc is a substitute for anything.

Still it's rather difficult to find anything to beat the rays of old Sol for light-power. So we're satisfied with second place, as it is scientifically proved that the Columbia Arc stands next in order to the Sun for light intensity.

But that's the outside world.
In the Movie World

Columbia Projector Carbons

National
Carbon
Company,
Inc.

Cleveland,
Ohio

lead the way and lighten both the screen and the hearts of the projectionist, exhibitor and audience.

*Pure, bright white light
Flickerless—Noiseless*

And that's not all the story



Better Equipment

Conducted by E. T. KEYSER



Bremerton's Bluebird Is a Trim Little Eight Hundred Seat Picture Theatre

B LUE theatres have become quite the fashion in the Pacific Northwest since the building of John Hamrick's Blue Mouse in Seattle and its subsequent success. Probably the finest and prettiest of the "Blue" theatres aside from the Blue Mouse is The Bluebird, opened recently by the Union Theatre Company in Bremerton, home of the Puget Sound Navy Yard. W. L. Doudlah, formerly owner of the Liberty Theatre, in Chehalis, is the manager.

The exterior is finished in an attractive imitation of stone with a solid row of small-paned windows just above the marquee. The edge of the marquee is decorated with window boxes of flowers and miniature shrubs.

Below the marquee the front curves in a concave line from either side to the box office. Each of the doors is full length glass backed by a panel of blue velour, which may be removed and advertising inserted.

The interior of The Bluebird follows the same general scheme of decoration as The Blue Mouse. Its walls are rose-brocaded

panels framed in old ivory woodwork, and the hanging are blue velour. The curtain is gold silk with a lambrequin of blue velour trimmed in gold braid. The chairs are Heywood-Wakefield's, grey, upholstered in blue Spanish leather. There are 800 of them, and they are all on the ground floor except forty, which are divided between the women's rest room and the men's smoking room, both of which are fronted with glass so that the smokers and loungers may enjoy comfort and seclusion and still see the show.

These two rooms are on a very shallow balcony on either side of the projection room, which is ten by fourteen feet.

In addition to the space given over to projection and electric equipment there is an extra little room beside it for the transverter.

The illuminated gardens, which made such a hit in The Blue Mouse, are duplicated in The Bluebird. The flowers are set in wide niches

NICHOLAS POWER COMPANY
Incorporated
90 Gold Street
New York

June 14, 1921.

The Chalmers Publishing Company,
516 Fifth Avenue,
New York City.

Attention of Mr. E. T. Keyser

Gentlemen:

We are heartily in accord with the optimistic and progressive tone of your article on Page 762, Moving Picture World, June 18th. Such articles accomplish a great deal of good for the entire motion picture industry, and should be commended.

The many improvements recently made in Power's Projectors and our plans for manufacturing and selling during the coming year are very largely based upon the idea you have expressed: that the exhibitors are preparing to install newer, better and larger projection equipment.

We wish to sincerely thank you for the article referred to, and believe that the exhibitor, the projectionist and the public are also under an obligation to you for your excellent suggestions.

Yours very truly,

EE-D

Edward Earl, President.



THE 800-SEAT BLUEBIRD OF BREMERTON, WASHINGTON

At left, above, the imitation stone front; below, auditorium, facing the screen; at right, above, the ladies' rest room; below, auditorium, facing rear of house and showing position of the projection room

U-T-E HALLBERG Portable Projector

**Is a Marvel in Efficiency and Brilliancy
It Is Small—Light—Quiet—Durable and Flickerless**

Compactness and Lightness. Its dimensions are 8"x15½"x19" and it weighs about 20 pounds.

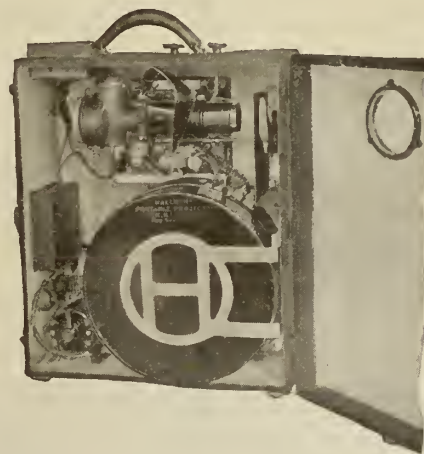
Built for Standard Film the same as a professional projector. Its range of usefulness is thereby greatly increased as educational film from many valuable sources, including the government libraries, are at once available. It takes films in lengths up to the capacity of 1000-foot reels.

Still Film Projection. A patented electric governor controls the illumination, permitting still Projection of any part of the film for lecture purposes. One thousand feet of film does the work of 4,000 feet, thus reducing the expense and weight to be carried.

Increased Illumination at Low Wattage is obtained by a new optical system making it possible to project a 9'x12' picture up to 80 feet as brilliant as with the 600 to 900 Watt Mazda Lamps in any professional projector.

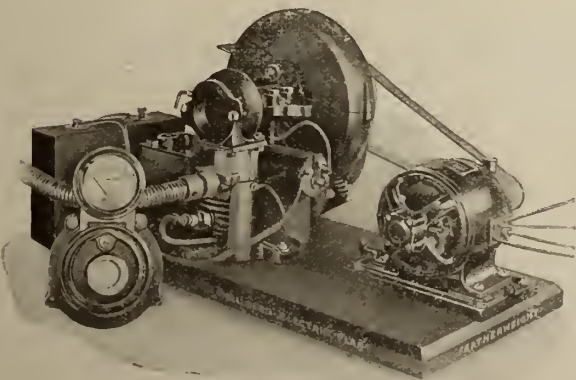
Mechanism standardized by long usage. It has stood the test of time.

Motor Drive of simple construction with speed control.



The projector can be supplied for operation on 110 or 220 volts, A.C. or D.C. as well as for 32 and 60 Volt Farm Lighting Plants and for operation with the HALLBERG Electric Plant.

GASOLENE—Electric Plant



The motor and generator, belt driven, as illustrated have these important features:

Small Space and Weight. Occupies 17"x23"x15" in height and weighs, with current regulator and ammeter, about 90 pounds.

Rugged Construction of few and simple parts and ball bearings throughout.

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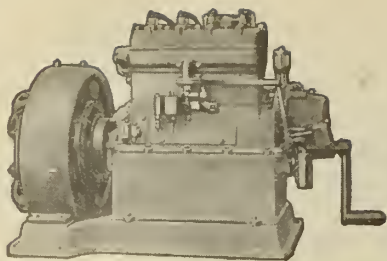
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on either side of the proscenium arch and just below the organ grille,

A battery of spotlights through varied colors on the flowers when brought into play from the operating room.

The lighting of the auditorium also follows the system of the Blue Mouse. Half-pots enclosing high-power electric lamps throw the light upward against the light colored ceiling, which disseminates it evenly over the entire auditorium, but leaves the proscenium arch in shadow, owing to the placing of the lights.

Three strong lights dimmed by colored glass and placed in the front of the balcony cast a dim glow over the auditorium during the performance.

The ventilating system is a modification of the pressure system utilized in The Blue Mouse. In this instance the air is forced in by fans through grilles near the ceiling on either side of the projection room and through another just under the balcony, as well as through the opening of the doors.

This modified plan of the pressure system was planned and installed by the Western Theatre Equipment Company of Seattle, which

furnished and equipped The Bluebird, as well as the Blue Mouse.

Two Simplexes

The equipment consists of the following: A Gardiner screen, two Simplex projectors with special Snap-Lite lenses, a spot lamp manufactured by the Western Theatre Equipment Company, a special rewind and film cabinet combined in one, and a double 50-ampere transverter.

Light, booth and curtain equipment are controlled from the projection room by means of a specially constructed dead-front panel, which enables the operator to control all the electrical equipment of the theatre without moving from his position beside the machine.

The baby spot lights in the gardens were also made and installed by the Western Theatre Equipment Company.

In fact that company furnished the building plans, the wiring plans, and equipped and furnished the theatre, which was no small feat in view of the fact that a department store was doing business in the building on the first of the month and the theatre opened on the twenty-second.

Here Is a Case of Raising the Floor Instead of Bringing Down the House

FROM Dennis H. O'Meara, Detroit, we are in receipt of the set of diagrams published herewith. Also the following explanation of same:

How It Works

The accompanying sketch shows a "Free Folding Platform" supported by a bearing shaft at one end and resting on the level floor of a room, at the other end, and constituting an "Unattached Inclined Floor" for medium sized halls, theatres, and schools, especially in small cities.

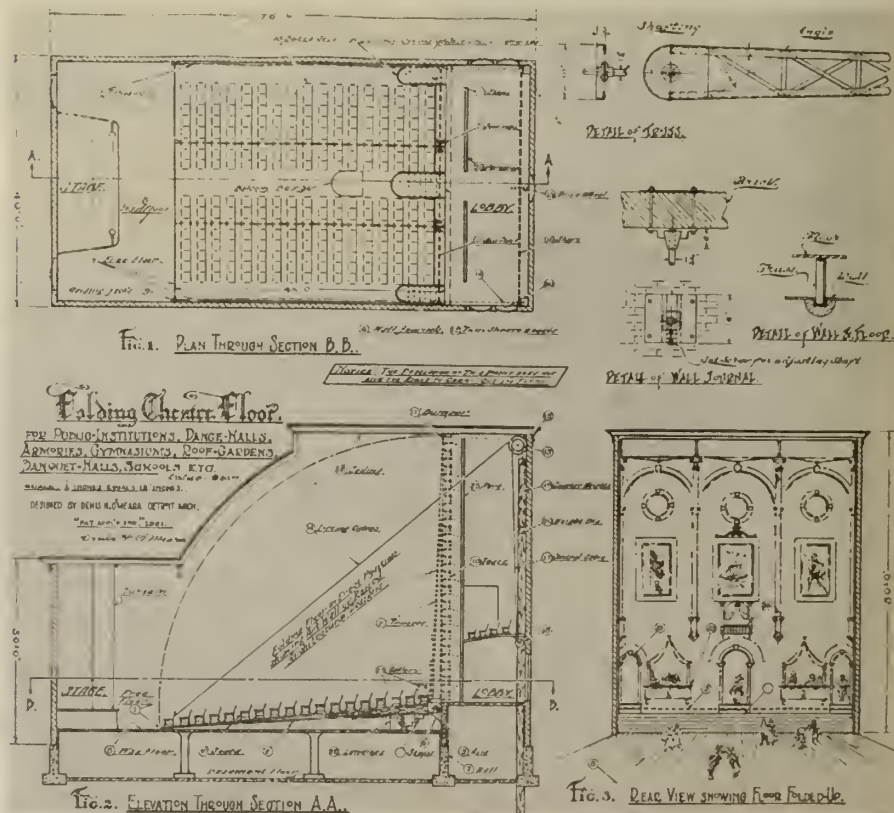
It affords a rest for seats in the case of a theatre, hall or auditorium when in a lowered position, and in the case of a hospital,

infirmary or home for disabled soldiers or crippled children it affords a rest for wheel chairs, cots, stretchers, and easy chairs; and in the case of a gymnasium or armory it may serve as just an inclined plane for drilling or physical culture exercise where the instructor may want to view the full figure of those going through the exercise.

The incline of the floor which gives the figure the same pitch as that of a girl standing in a fashionable shoe, adds to the efficacy of the drill against the same exercise on a level floor.

An Artificial Wall

In a raised position it serves as an artificial wall with architectural designs, paint-



O'MEARA'S "FREE FOLDING PLATFORM"

The inventor believes that he has solved the difficulty of converting the small hall into a picture house

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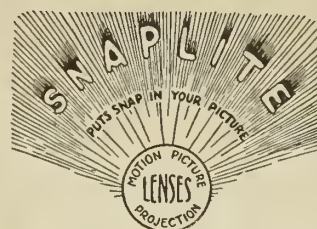
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ings, wall accessories, and narrow galleries
for musicians and speakers or for observa-
tion where there would be no stage in the
room.

Thus it affords the same floor space the
double advantage of being used as a theatre,
auditorium or school room when the folding
plane is down, and as a banquet hall, dance
hall or gymnasium when raised, and as it is
provided with long narrow trap-door open-
ings matching the point of view of balcony
spectators, in cases where it might fold
against a permanent gallery, screen operators
and spectators may look through it when the
folding floor is erect.

When the "Super Floor" is folded against
the entrance to a room and it covers the
whole width from wall to wall, cut-outs on
either side can be made which form door-
ways with architectural ornamentation when
the "Combination Floor and Wall" is raised,
and fit over the step landings when down.

Cuts the Expense

My proposed scheme cuts out the hard-
ship, time, expense and damage in making the
transformation in the old way from an audi-
torium to a dance hall, besides giving an
inclined floor that may be tilted to any angle
with fixed theatre seats in the one case, and
a perfectly preserved wax floor in the other,
and the added saving of storage space for
seats, canvas, etc.

Also the advantage for little cities not able
to build a theatre and also a hall for social
affairs of combining the two institutions into
one large and more substantial structure,
which then would be available also for an
armory and become for a modest town a
civic center.

As a Folding Plane

I've shown standard seats permanently se-
cured to the folding platform in the sketch
as the most serviceable use, but the purpose
of my suggestion to architects and theatre
people is that it be used also as a folding
plane for hospitals and homes of the friend-
less who can't afford an auditorium for a
moving picture once a week but might use a
waiting room corridor or sitting room.

The wood floor of the plane is directly sup-
ported by elongated V-shaped steel trusses
connected by an axial shaft at its tilted end
supporting it as a wall and a floor.

Rugs must be made fast and with brass
rails seats and aisles the whole floor space
from the front seats back is raised bodily
to a vertical position by lifting cables and
sheave wheels.

The raising and the lowering of the floor
is balanced and controlled by plunger coun-
terweights and it can't fall from a vertical
position of itself but must be operated up
and down like a hand-power elevator.

For a large civic hall section after section
of seats might be lowered independently for
a convention or band concert, and raised for
a fair, a circus, or a great federal or state
ball, or an auto show, and divided the rest
of the time between a variety of enterprises.

Monsoon Fans Ventilate the Columbia of Dayton

A particularly effective Monsoon venti-
lating system has been installed in the new
Columbia Theatre, of Dayton, Ohio.

The Columbia is a nine hundred seat
house of one hundred and eighty-five cubic
feet capacity.

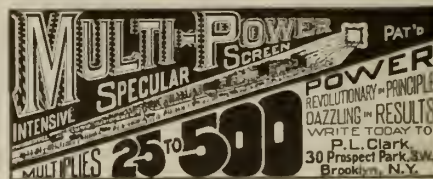
This Monsoon system is arranged to run
at eight different speeds, which permits of
a complete atmospheric change at intervals
ranging from three-quarters of a minute
to four minutes.

The equipment consists of a number
seven Duplex set of Monsoons, operated by
a ten-horsepower motor, installed above
the main ceiling of the house through grille
in which the fresh air passes.

E. S. C. O. Outfits Waverly

Dr. G. J. Hobbs opened his new theatre, the
Waverly, in Lansdowne, East St. Louis, Sat-
urday night, June 11.

The Waverly was almost entirely equipped
by the Exhibitors Supply Company. A hand-
some Minusa screen, late model Power's ma-
chine and an Esco lobby display frame were
included. The house seats 600 and is situated
in a prosperous neighborhood.



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Australian and Pacific Coast Simplex Distributors Report a Growing Demand

W. A. GIBSON, O. B. E., general manager of the Australasian Films, Ltd., and Stuart F. Doyle, director of the same organization, who is also general manager of the Union Theatres, Ltd., are two of the most active members of the Australian branch of the Simplex distributing organization.

The Messrs. Gibson and Doyle have made a most careful study of the conditions in this country and expect to leave for Australia around June 15th.

Accompanied by Millard Johnson, New York manager of the Australasian Films, Ltd., they visited the Simplex plant on June 8th and spent the best part of the day there.

Mr. Gibson stated that conditions were on the uphill climb in Australia and that the outlook was decidedly encouraging.

Simplex Making Progress

"The Simplex projector," said Mr. Gibson, "is making exceptional progress in Australia and the demand for your American projector is immense. We want you to send us all the Simplex machines you possibly can and you can feel safe in leaving the rest of the matter with us.

"The quality of projection in Australia is of a decidedly high type and we require a truly first-class projector to measure up to this standard."

Messrs. Gibson and Doyle were deeply impressed at the facilities with which the Precision plant is equipped for the manufacturing of projectors, and visited every department from the executive offices down to the complete printing plant, which is a part of the Simplex organization.

Pacific Coast Business Is Booming

E. C. Andrews, manager of the Los Angeles office of the Argus Enterprises, Inc., sends in a list of representative Simplex installations that have recently been made in its territory and adds that the local equipment business is very active, that conditions present a more than promising aspect and that the Simplex projector is making rapid progress on the coast.

The following are recent Simplex installations that Mr. Andrews reports: Regulation Simplex Motor Driven Projector, Sunshine Theatre, 5244 S. Park avenue, Los Angeles; Type "S" Motor Driven Simplex Projector, G. Morales, Calexico, Cal.; 2 Type "S" Motor

Driven Simplex Projectors, Ambassador Theatre, Los Angeles; 2 Type "S" Motor Driven Simplex Projectors, Louis B. Mayer Studios, 3800 Mission road, Los Angeles; Regulation Motor Driven Simplex Projector, Elite Theatre, 1855 East 1st street, Long Beach, Cal.; Type "S" Motor Driven Simplex Projector; Puente Union High School, Puente, Cal.; Regulation Motor Driven Simplex Projector, A-MUS-U Theatre, Central avenue, Los Angeles; Simplex Mazda Equipment, Los Angeles Chamber of Commerce, Los Angeles, Cal.

Bernstein Believes in American Equipment

Feeling that there is a wonderful opportunity in London for the development of an agency which can supply American studio and theatre equipment, Sidney Bernstein, left England for New York on the Mauretania June 4. He will spend some time in New York and will stay at the Commodore Hotel.

Mr. Bernstein entered the British film industry seven years ago through the engineering end of the business and established what is known as "Film Agencies, Limited." His company supplies theatre equipment and has for some time past acted as sales agent for several lines of American picture products.

Apart from his interest in the agency, Mr. Bernstein also acts as manager and director for the Empire Kinemas at Ilford, Plumstead, Stratford, East Ham, Bow Road and Willesden (all London suburbs), and the Lyric Picture House in Guernsey, as well as the Electric Theatre at Bournemouth. This enterprising young Englishman has also been responsible for numbers of stage settings at various theatres throughout the country, and was entirely responsible for the setting and "back" projection at the Covent Garden Theatre when "Earthbound" was presented to a London audience for the first time.

Mr. Bernstein while in New York will study the latest methods of presentation in the theatres and investigate the various appliances for the picture theatre and the studio.

On his return to England his company will move to larger premises than those at present occupied, and he proposes to open a studio equipment department, which will be placed in charge of an American studio engineer, whom Mr. Bernstein hopes to engage while in New York.

The U. T. E. Omaha Branch Is Landing Good Orders

The Omaha branch of the U. T. E. Corporation has supplied the new Oliver Theatre, of Palisade, Neb., owned by O. W. Willis, with two late model projectors, a Gold Fibre screen, a Hallberg motor generator set, opera chairs, scenery and an entire equipment of necessary miscellaneous supplies.

H. Englebrecht, who owns the new Mars Theatre, of Snyder, Neb., is another recent customer. His purchases comprise two projectors, a Gold Fibre screen, opera chairs, a Hallberg motor generator set, a Hallberg arc control, a coin changer and scenery.

Ready for Emergencies

Mr. Englebrecht, who is an extremely progressive exhibitor, has gone so far as to put in an emergency juice line, by installing a Hallberg economizer.

When the Sioux City Garden Theatre, owned by S. Lippman, opens, it will be a working testimonial to the efficiency of the U. T. E. line, as it will be equipped with two late model projectors, a Gold Fibre screen, a Hallberg motor generator set, opera chairs, and other equipment obtained from the U. T. E. Omaha branch.



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THEATRES WANTED

IF YOUR THEATRE is for sale or rent, ad-

vertise it in this department. Then get ready to make the bargain.

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EXHIBITORS EVERYWHERE have theatres for sale or rent. Your ad here will cause them to make you propositions.

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OPERA CHAIRS from war camps, booths, machines and entire equipments furnished at half original cost. Write your requirement. J. P. Redington, Scranton, Pa.

BATTLESHIP LINOLEUM AND CORK CARPET. Government surplus stock at less than wholesale for theatres, halls, etc. J. P. Redington, Scranton, Pa.

BARGAINS IN REBUILT MACHINES for electric, calcium or mazda light. 200 reels of Films, Equipment and Supplies. Lists free. National Equipment Co., Duluth, Minnesota.

ELECTRICAL EQUIPMENT should not be installed without consulting "Motion Picture Electricity," by J. H. Hallberg, a book replete with information on everything theatrically electrical. \$2.50 postpaid. Chalmers Publishing Company, 516 Fifth Avenue, New York, N. Y.

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YOUR FILM WANTS can be supplied through an ad in this department, because it will be read by the men you desire to reach.

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MISCELLANEOUS

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ADVERTISING WISDOM is contained in "Picture Theatre Advertising" by E. W. Sargent, the wizard of exploitation. A book crammed with information for the theatre man who wants his house to be always crowded. \$2.00 postpaid. Chalmers Publishing Company, 516 Fifth Avenue, New York, N. Y.

WILMINGTON, DEL.—Aurora Amusement Company has been organized with \$610,000 capital to conduct places of amusement.

CHICAGO—Emil Stern will erect theatre at 1617-37 Belmont avenue, with seating capacity of 4,000, to cost \$2,000,000.

MOUND CITY, ILL.—S. H. Ellis, Cairo, has purchased Palm Theatre.

MARION, ILL.—Reed, Yemm & Hays, De Quoin, will erect two-story brick theatre, 65 by 135 feet, to cost \$75,000.

CARTERVILLE, ILL.—Marlo Brothers, Murphysboro, have purchased Lyric Theatre.

CHILLICOTHE, ILL.—Ralph Warren, Bluffs, has purchased Majestic Theatre and will make improvements.

AUBURN, IND.—L. A. Dawes has sold New Empire Theatre to R. S. Russ. Kenneth Alger is manager.

FAIRFIELD, IA.—Dr. H. W. Pitner has sold his interest in Rex Theatre to H. L. Pitner and Homer Marvel.

REINBECK, IA.—A. C. Shafer has sold Shafer Theatre to Slater Brothers, Grinnel.

***RED OAK, IA.**—Good & Sons have purchased Scenic Theatre from George L. Schwennecker, Anita.

CORBIN, KY.—E. G. Holladay, Nashville,

Tenn., has contract to erect theatre for Corbin Hippodrome Company.

BALTIMORE—Suburban Amusement Company will build one-story brick addition, 35 by 113 feet, to theatre on Park Heights avenue near Belvedere, to cost \$15,000.

ALLSTON, MASS.—Olympia Theatres, Inc., will erect theatre at Gorham street and Commonwealth avenue, with seating capacity of 2,000.

ORONO, ME.—George A. King and A. L. Goldsmith will erect theatre on Mill street, with seating capacity of 900.

GRAND RAPIDS—Ideal Commercial Company has plans by J. J. Wernette Engineering Company, Housman Building, for one-story brick and concrete theatre, 48 by 110 feet, with seating capacity of 900, to cost \$35,000.

PONTIAC, MICH.—Gavette Construction Company, 9 Dawson Block, has contract to erect four-story Orpheum Theatre, store and office building, 60 by 146 feet, for Kleist Amusement Enterprises, Inc., to cost \$175,000.

ITHACA, MICH.—Bert Stuble has sold Ideal Theatre to Harley Rasor.

ROYAL OAK, MICH.—John A. Merritt, 414 Washington avenue, will erect brick and tile theatre, to cost \$125,000.

BRAINERD, MINN.—Improvements will be made to New Park Theatre, including heating plant and ventilation fans.

MANKATO, MINN.—American Amusement Company has purchased building at 119 South Front street and plans to expend \$20,000 in converting it into up-to-date moving picture theatre, with seating capacity of 600.

MINNEAPOLIS—Labor Lyceum, 510 Irving avenue, will erect brick and reinforced concrete moving picture theatre, 76 by 120 feet, at Sixth avenue, N. and James street, to cost \$70,000.

KANSAS CITY—Dubinsky Brothers will erect large up-to-date theatre, with seating capacity of 2,000, west side Baltimore avenue, between 12th and 13th streets.

MEXICO, MO.—Liberty Theatre Company will erect Rivoli Theatre, with seating capacity of 600.

CLAY CENTER, NEB.—Sixberry & McCorgan have purchased Dixie Theatre.

BELLVILLE, N. J.—Louis H. Calluba will erect theatre at 362 Washington avenue.

LONG BRANCH, N. J.—M. & G. Enterprises, Brent Good Building, has been organized with \$100,000 capital to conduct amusement parks, theatres, etc.

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MOVING PICTURE WORLD

VOLUME L.

MAY—JUNE, 1921

Index to Reviews and Consensus on the Photoplays

Appended is a list of subjects announced or released during the two months ending June 30, 1921, and upon the majority of which have been published reviews and consensus of published reviews. This list is as accurate as it is possible to make it with the information received from the companies whose productions are included. Should any of our readers detect errors we shall be pleased to have our attention called to them so that we may correct our card-index. The letter before the folio indicates the page where the review or consensus can be found. "R" stands for Reviews, which also include Advertising Aids; "C" for Consensus of Reviews published in the Trade Papers. Where reference letter is omitted it signifies that none was published. Of the later releases where letters are omitted the missing information will probably be published in the next volume.

N. B.—Comments or reviews of episodes of serials or series are indexed in connection with general title of such serial or series and not under title of each episode. Date shown for Pathe subjects indicates the week during which they were released. Unless otherwise specified all subjects listed are five-reel dramas.

A

Agriculture and Irrigation (1 reel) (Harry Levey) R-844.
An Amateur Devil (4,464 feet) (Bryant Washburn—Star) (Maurice Campbell—Director) (Paramount)—R-429.
Angel's Feathers (1 reel) (Capitol Comedy-Goldwyn).
Among Those Present (2 reels) (Harold Lloyd) (Associated Exhibitors).
Appearances (5,336 feet) (Donald Crisp) (Famous Players).
Artist's Muddle (1 part) (Reelcraft-Paragon).
Avenging Arrow, The (No. 8—The Strange Pact) (Pathe Serial) (Ruth Roland—Star).
Avenging Arrow, The (No. 9—The Auction Block) (Pathe Serial).
Avenging Arrow, The (No. 10—Outwitted) (Pathe Serial).
Avenging Arrow, The (No. 11—Dangerous Waters) (Pathe Serial).
Avenging Arrow, The (No. 12—The House of Treachery).
Avenging Arrow, The (No. 13—On Perilous Grounds).
Avenging Arrow (No. 14—Shifting Sands) (Pathe Serial).
Avenging Arrow (No. 15—The Toll of the Desert) (Pathe Serial).

B

Baby, The (2 parts) (Sunshine Comedy-Fox).
Baby! Baby! (2 parts) (Sun-Lite Comedy-Reelcraft).
Bachelor Apartments (5 parts) (Johnny Walker—Director) (Arrow)—R-326.
Back From the Front (2 parts) (Christie Comedy-Educational).
Bakery, The (2 parts) (Larry Semon—Star) (Vita-graph)—R-642.
Bandits Beware (2 parts) (Hoot Gibson—Star) (Western-Universal).
Bang (1 part) (Mermaid Comedy-Educational)—R-204.
Barbarian, The (6 parts) (Pioneer) (Monroe Salisbury—Star) (Donald Crisp—Director)—R-992.
Bazaars of Cairo (1 part) (Burton Holmes-Paramount).
Beach of Dreams (5,005 feet) (Robertson-Cole) (William Parke—Director) (Haworth Picture)—R-541.
Beautiful Gambler, The (4,458 feet) (Grace Darmond—Star) (William Worthington—Director) (Universal)—R-611.
Bedroom Scandal, A (2 reels) (Monte Banks Comedy-Federated).
Be My Wife (4,650 feet) (Max Linder—Star) (Max Linder—Director) (Max Linder)—R-750.
Beyond Price (5 parts) (Pearl White—Star) (J. Searls Dawley—Director) (Fox)—R-326, C-603.
Big Game (1 part) (Snub Pollard—Star) (Pathe)—R-428.
Pig Town Ideas (Eileen Percy—Star) (20th Century-Fox)—R-749.
Biskra—The Beautiful Oasis (1 reel) (Burton Holmes-Paramount)—R-955.
Blazing Trail, The (4,448 feet) (Frank Mayo—Star) (Robert Thornby—Director) (Universal)—R-89.
Black Roses (5,700 feet) (Sessue Hayakawa—Star) (Colin Campbell—Director) (Robertson-Cole)—R-88, C-149.
Blondes (1 part) (Gayety Comedy-Educational).
Blue Fox, The (Ann Little—Star) (Duke Worne—Director) (Arrow Serial)—R-539.
Blue Sunday (1 part) (Snub Pollard—Star) (Rolin Comedy-Pathe)—R-643.
Blue Sunday (2 parts) (Lyons and Moran—Stars) (Jewel Comedy-Universal).
Bob Hampton of Placer (7,268 feet) (Marshall Neilan—Director) (First National)—R-90, C-267.
Boys Will Be Boys (4,300 feet) (Will Rogers—Star) (Clarence Badger—Director) (Goldwyn)—R-208, C-495.
Bride and Gloom (2 reels) (Monte Banks-Federated).
Broken Doll, A (Monte Blue and Mary Thurman Featured) (Allan Dwan—Director) (Associated Producers).
Bronze Bell (Ince-Vance-Famous Players).
Bucking the Tiger (5,500 feet) (Conway Tearle—Star) (Henry Kolker—Director) (Selznick)—R-206, C-387.

Butterfly Girl, The (5 reels) (Marjorie Daw—Star) (John Gorman—Director) (Playgoers Pictures Production-Pathe)—R-540.
Buzz-z (1 reel) (Screenics-Educational).

C

Call From the Wild, The (Frankie Lee—Star) (Pacific)—R-323.
Catching a Coon (1 part) (Bill and Bob—Stars) (Pathe)—R-433.
Charge It (6,900 feet) (Clara Kimball Young) (Harry Garson—Director) (Equity)—R-597, R-848.
Charming Deceiver, The (5 parts) (Alice Calhoun—Star) (George L. Sargent—Director) (Vita-graph)—R-994.
Chase Me (2 parts) (Sunshine Comedy-Fox).
Cheated Love (4,820 feet) (Carmel Myers—Star) (Kling Baggott—Director) (Universal)—R-430, C-603.
Cheese Romance, A (1 part) (Billy Fletcher—Star) (Star Comedy-Universal).
Chemical Inspiration and Cartoon (1 part) (Goldwyn-Bray).
Chicken Thief, The (1 reel) (Goldwyn-International Comics).
Children of the Night (5,011 feet) (William Russell—Star) (Jack Dillon—Director) (Fox)—R-845.
Chironodist, The (1 part) (Billy Franey—Star) (Reelcraft).
Circus Heroes (2 reels) (Hallroom Comedy-Federated). R-848.
City That Never Sleeps, The (1 reel) (Powell Expedition) (Goldwyn-Bray).
City of Algiers (1 reel) (Burton Holmes-Travel Picture-Paramount).
Closed Doors (5 parts) (Alice Calhoun—Star) (G. V. Seyffertitz—Director) (Vita-graph)—R-433, C-603.
Cold Steel (5,800 feet) (J. P. McGowan—Star) (Sherwood McDonald—Director) (Robertson-Cole)—R-538, C-609.
Colorado Pluck (4,700 feet) (William Russell—Star) (Jules G. Furthman—Director) (Fox)—R-207, C-387.
Commercial Geography (1 reel) (Harry Levey). R-844.
Coincidence (5 parts) (Robert Harron—Star) (Chet Whitey—Director) (Metro)—R-209, C-387.
Cop Blue Jay (1 reel) (Paragon-Reelcraft).
Cook, The (2 parts) (Roscoe Arbuckle—Star) (Arbuckle-Paramount).
Country Heir, The (2 parts) (Harry Sweet—Star) (Century-Universal).
Country Life in Bohemia (1 part) (Burton Holmes-Paramount)—R-641.
Courage (6 parts) (Sidney Franklin—Director) (First National)—R-536.
Crazy Idea, A (2 parts) (Sunshine Comedy-Fox).
Crossed Clues (2 parts) (Hoot Gibson—Star) (Western-Universal).
Crowning Torch (Torchy Comedy-Educational).
Cuba (Budd and His Buddies-Reelcraft).
Cup of Life (Thos. H. Ince-Associated Producers).
Custard's Last Stand (2 parts) (Zip Monty—Star) (Century-Universal).
Cyclone Blues (5 parts) (Jack Hoxie—Star) (Francis Ford—Director) (Arrow)—R-92.

D

Dandy Lions (2 parts) (Century Lion Comedy-Universal).
Danger Valley (Neal Hart—Star) (Pinnacle Production-Independent Film Assoc.)—R-433.
Dangerous Moment, The (4,850 feet) (Carmel Myers—Star) (Marcel de Sano—Director) (Universal)—R-756, C-947.
Day with Jack Dempsey, A (1,030 feet) (Pathe)—R-432.
Daugerous Paths (Nora Gerher—Star) (Arrow Film).
Dead Easy (1 reel) (Vanity Comedy-Educational).
Dead or Alive (Jack Hoxie—Star) (Arrow Films). R-846.
Deception (9,148 feet) (Ernest Lubitsch—Director) (Famous Players)—R-989, C-47.
Desperate Youth (4,505 feet) (Gladys Walton—Star) (Harry B. Harris—Director) (Universal)—R-990, C-47.
Devotion (Associated Producers).

Diamond Queen, The (No. 12—The Kidnapping) (Universal Serial).
Diamond Queen, The (No. 13—Weird Walla) (Universal Serial).
Diamond Queen, The (No. 14—The Plunge) (Universal Serial).
Diamond Queen, The (No. 15—The Decoy) (Universal Serial).
Diamond Queen, The (No. 16—The Dip of Death) (Universal Serial).
Dining Room, Kitchen and Sink (2 parts) (Christie Comedy-Educational).
Divorce of Convenience, A (5 parts) (Owen Moore—Star) (Robert Ellis—Director) (Selznick)—R-639.
Dixie (1 part) (Melody Masterpiece) (Educational)—R-643.
Dollar's Worth, A (2 parts) (Harry Sweet—Star) (Century Comedy-Universal).
Don't Leave Your Husband (6,000 feet) (Samuel R. Bradley—Director) (Federated)—R-989.
Don't Tickle (2 parts) (Clyde Cook—Star) (Fox).
Do or Die (Eddie Polo—Star) (Universal Serial).
Double Adventure (No. 15—The Wages of Crime) (Pathe Serial).
Double Crossed (2 parts) (Jack Perrin—Star) (Universal)—R-328.
Dummy Love (1 reel) (Gayety Comedy-Educational).

E

Eagle Man, The (2 parts) (C. Edward Hatton—Star) (Albert Royell—Director) (C. B. C.)—R-435.
Elephant's Nightmare, An (2 reels) (Sunshine Comedy-Fox).
Empty Gun, The (2 parts) (Lon Chaney—Star) (Western-Universal).
Esklotion Picture, An (1 reel) (Hudson Bay Travel-Educational).

F

Factory to Consumer (1 part) (Mutt and Jeff-Fox).
False Roomers (2 parts) (Sid Smith—Featured) (Hall Room Boys) (Federated Exchanges)—R-985.
False Women (5 parts) (R. Dale Armstrong—Director) (Aylee)—R-903.
Fall Guy, The (Larry Seamon—Vita-graph).
Farnyard Follies (2 parts) (Sunshine Comedy-Fox).
Far North, The (1 part) (Mutt and Jeff-Fox).
Federated Screen Snapshots No. 1 (1 reel) (Federated). R-844.
Fight of the Age, The (2 parts) (Dempsey and Carpenter) (Rialto Productions)—R-430.
Fighter, The (Conway Tearle—Star) (Selznick).
Fighting Blood (2 parts) (Jack Perrin—Star) (Western-Universal).
Fine Feathers (1 reel) (Chester Screenics-Educational).
Fighting Lover, The (4,040 feet) (Frank Mayo—Star) (Fred Leroy Granville—Director) (Universal)—R-751, C-803.
Fine Feathers (All Star Cast) (Metro)—R-847.
Fox, The (1 reel) (Pathe)—R-848.
Flaming Ice (1 reel) (Harry Levey)—R-844.
Flirty Hubby (1 part) (Bud and His Buddies-Reelcraft).
Flivver Wedding, A (2 reels) (Monte Banks Comedy-Federated).
Flivvering (1 part) (Mutt and Jeff-Fox).
Foolish Matrons, The (Maurice Tournear—Director) (Associated Producers).
Forbidden Love (6 parts) (Creighton Hale—Star) (Philip Van Loan—Director) (Wistaria)—R-757, C-947.
For Sale (2 parts) (Century Comedy-Universal)—R-205.
Forgotten Woman, The (Pauline Stark—Pioneer).
Fowl Bird (1 reel) (Paragon-Reelcraft).
From Deer to Dam (1 reel) (Screenics-Educational).

G

Galato Bridge, A (1 part) (Burton Holmes-Paramount)—R-328.
Galloping Devil, The (5 parts) (Franklyn Farnum—Star) (Canyon Pictures)—R-434.
Gathering Cocomnuts (1 part) (Mutt and Jeff-Fox).
Get Your Man (5,400 feet) (Buck Jones—Star)

Ghost in the Garrett, The (5 parts) (Dorothy Gish (George W. Hill—Director) (20th Century-Fox)—R-536.
 Ghost in the Garret, The (5 parts) (Dorothy Gish—Star) (F. Richard Jones—Director) (Paramount)—R-44. C-947.
 Ghosts of Yesterday (Norma Talmadge—Star) (Selznick) (Reissue).
 Girl From Nowhere, The (Elaine Hammerstein—Star) (Selznick).
 Girl in the Taxi, The (Mr. and Mrs. Carter De Haven) (First National).
 Glue Factory, The (1 part) (Mutt and Jeff-Fox).
 Guilty Trail, The (2 parts) (Jack Perrin—Star) (Western-Universal).
 God's Gold (Neal Hart) (Independent Films)—R-847.
 God's Country and The Law (Curwood Prod.—Arrow).
 Golden Trail (5 parts) (Jane Novak—Star) (Louis W. Moomaw and Jean Hersholt—Directors) (Arrow)—R-540.
 Golden Snare (Curwood Prod.—First National).
 Golf (1 reel) (Franeay-Reelcraft).
 Golf (1 reel) (Slow Motion) (Educational).
 Good Women (6,300 feet) (Louis J. Gasnier—Director) (Robertson-Cole)—R-208. C-803.
 Goof (1 reel) (Paragon-Reelcraft).
 Goose that Laid the Golden Egg (Pathe Fable—2½ reel).
 Great Reward, The (Burston Serial-National Exchanges)—R-325.
 Greater Than Love (J. Parker Read, Jr.—Associated Producers).
 Greenhorn, The (1 reel) (Mermaid Comedy-Educational)—R-428.
 Guide, The (2 parts) (Clyde Cook—Star) (Fox)—R-639.
 Gum Shoe Work (1 part) (Mutt and Jeff-Fox).
 Gypsy Blood (6 parts) (Pola Negri—Star) (Ernest Lubitsch—Director) (First National)—R-321. C-387.

H

Habitations of Men (1 reel) (Harry Levey)—R-845.
 Handy Husband (2 reels) (Christie-Educational)—848.
 Hard Shell Game, (1 part) Mutt and Jeff-Fox).
 Hayseed, The (2 parts) (Fox)—R-328.
 Head Over Heels (Mabel Normand—Star) (Goldwyn).
 Headin' North (Pete Morrison—Star) (Arrow).
 Headwater's Heart (1 part) (Aladin-Reelcraft).
 Heart Line, The (6 parts) (Leah Baird—Star) (Frederick A. Thompson—Director) (Pathe)—R-539. C-699.
 Heart to Let, A (Justine Johnstone—Realtart).
 Heart of Arizona (Eileen Sedgwick (2 reel Universal).
 Hearts and Flour (1 part) (Dorothy Wolbert) (Star Comedy-Universal).
 Hearts and Masks (5,200 feet) (William Seiter—Director) (Federated)—R-209.
 Hearts of Youth (Harold Goodwin—Star) (20th Century-Fox).
 Headless Moths (Audrey Munson—Star) (Robert Z. Leonard—Director) (Perry Plays—Equity)—R-748.
 Her First Elopement (4,214 feet) (Wanda Hawley—Star) (Sam Wood—Director) (Realtart)—R-88. C-149.
 Her Lord and Master (5 parts) (Alice Joyce—Star) (Edward Jose—Director) (Vitagraph)—R-756. C-947.
 Here He Is (2 parts) (Mirth Comedy-Reelcraft).
 High Rollers (1 part) (Pathe—Pollard)—R-847.
 Hides—and Go Seek (1 reel) (Hudson Bay Travel-Educational).
 His Bitter Half (1 reel) (Gayety Comedy-Educational).
 His Brother's Keeper (6 parts) (Wilfrid North—Director) (Pioneer)—R-431.
 His Dizzy Day (2 parts) (Monte Banks Comedy-Federated).
 His First Honeymoon (2 parts) (Monte Banks Comedy-Federated).
 His Greatest Sacrifice (6,295 feet) (William Farnum—Star) (J. Gordon Edwards—Director) (Fox)—R-205. C-267.
 His Noisy Girl (2 parts) (Sunshine Comedy-Fox).
 His Pajama Suit (4,500 feet) (Billie Rhodes—Star) (C. B. Price Co.)—R-321.
 High Road, The (3,000 feet) (Carlyle Ellis—Producer)—R-90.
 His Meal Ticket (2 parts) (Sunshine Comedy-Fox).
 His Unlucky Job (2 parts) (Sunshine Comedy-Fox).
 Hitting the High Spots (1 part) (Chester Outing-Educational).
 Hold Me Tight (2 parts) (Sunshine Comedy-Fox).
 Holy Smoke (1 reel) (Mermaid Comedy-Educational).
 Home Stuff (Viola Dana—Star) (Albert J. Kelley—Director) (Metro)—R-747.
 Home Talent (5 parts) (Mack Sennett Comedy-Associated Producers).
 Home Stretch, The (4,512 feet) (Douglas MacLean—Star) (Jack Nelson—Director) (Thomas H. Ince Production)—R-91. C-267.
 Hornets' Nest, The (Tom Mix—Star) (Fox).
 House That Jazz Built, The (5,225 feet) (Wanda Hawley—Star) (Penrhyn Stanlaws—Director) (Realtart)—R-990. C-387.
 Hubby Behave (1 reel) (Vanity Comedy-Educational).
 Hush (6,000 feet) (Clara Kimball Young—Star) (Harry Garson—Director) (Equity)—R-87. C-149.

I

I Am Guilty (7 parts) (Louise Glaum—Star) (Jack Nelson—Director) (J. Parker Read, Jr.—Associated Producers)—R-85. C-149.
 Idle Hands (5,400 feet) (Gall Kane and Thurston

Hall—Stars) (Frank Reicher—Director) (Pioneer)—R-210.
 Idol of the North, The (5,802 feet) (Dorothy Dalton—Star) (R. William Neill—Director) (Pathe)—R-434. C-603.
 If Women Only Knew (6 parts) (E. H. Griffith—Director) (J. N. Naulty and Gardner Hunting Production-Robertson-Cole)—R-542.
 In and Out (2 reels) (Monte Banks-Federated).
 In Bad Again (2 parts) (Hall Room Boys) (C. B. C. Film Sales Corp.)—R-204.
 In Dutch (1 reel) (World Wanderings-Educational).
 In New Madrid (1 reel) (Burton Holmes Travels Picture-Paramount).
 In Society (Edith Roberts—Pioneer).
 In the Trenches (Franeay-Reelcraft).
 It Can Be Done (5 parts) (Earle Williams—Star) (David Smith—Director) (Vitagraph)—R-991.
 It's a Bear (1 part) (Mutt and Jeff-Fox).
 It's a Great Life If—(1 reel) (Hudson Bay Travel-Educational).

J

J'Accuse (10,000 feet) (Abel Gance—Director) (French Made Feature-Marc Klaw)—R-327. C-495.
 Janitor, The (1 reel) (Franeay-Reelcraft).
 Japanese Empire (1 reel) (Harry Levey)—R-844.
 Jazz and Jealousy (1 part) (Celebrated Players).
 Judge Rummy in the Sponge Man (1 part) (Goldwyn-Bray Comic).
 Just in Time (2 parts) (Chester Comedy-Educational)—R-847.

K

Kaufman Masterpieces (1 reel each) (Selznick).
 Kazan (6,900 feet) (Eva Novak—Star) (Bertram Bracken—Director) (George H. Hamilton)—R-85.
 Keeping Up with Lizzie (6 parts) (Enid Bennett—Star) (Lloyd Ingraham—Director) (Hodkinson)—R-324. C-387.
 Kidnappers' Revenge (2 reels) (Monte Banks Comedy-Federated).
 Kid's Pal, The (2 parts) (Brownie—Dog Star) (Universal).
 Kineto Review (1 part) (Plant Life and Seed Dispersal) (National Exchanges)—R-642.
 Kineto Review (1 part) (Eccentricities of Wasp and Bee) (National Exchanges)—R-643.
 Kineto Review (1 part) (Swat That Fly) (National Exchanges)—R-542.
 Kineto Review (1 part) (The Life History of Frogs and Toads) (National Exchanges)—R-542.
 Kineto Review (1 part) (Let's See the Animals) (National Exchanges)—R-328.
 Kineto Review (1 part) (Primitive Life in Tennessee) (National Exchanges)—R-428.
 Kineto Review (1 part) (Science at Home) (National Exchanges)—R-428.
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 Kineto Review (1 part) (Dexterity and Mimicry of Insects Acrobatic Flies) (National Exchanges)—R-328.
 Kineto Review (1 part) (Birds of Crags and Marshes) (National Exchanges)—R-204.
 Kineto Review (1 part) (Peculiar Pets) (National Exchanges)—R-204.
 Kineto Review (1 part) (The Naturalists' Paradise) (National Exchanges)—R-210.
 Kineto Review (1 part) (Morocco, the Mysterious) (National Exchanges)—R-204.
 Kineto Review (1 part) (Was Darwin Right?) (National Exchanges)—R-995.
 King, Queen, Joker (5,016 feet) (Sid Chaplin—Star) (Famous Players)—R-846.
 Kiss in Time (Realtart) (Wanda Hawley)—R-846.

L

Lady Bug (1 part) (Paragon-Reelcraft).
 Land of Hope (Alice Brady—Realtart).
 Land of the Pygmies, The (1 part) (Vandenburgh Series-Famous Players).
 Last Card, The (5 parts) (May Allison—Star) (Bayard Veiller—Director) (Metro)—R-748.
 Last Door, The (5 parts) (Eugene O'Brien—Star) (William P. S. Earle—Director) (Selznick)—R-431.
 Lavender and Old Lace (6 parts) (Lloyd Ingraham—Director) (Hodkinson-Renco Film Corporation)—R-92. C-149.
 Laws of the Woods, The (2 parts) (Edgar Jones—Star) (Pathe)—R-204.
 Leech (Claire Whitney—Pioneer).
 Lessons in Love (5,923 feet) (Constance Talmadge—Star) (Chet Whitney—Director) (First National)—R-206. C-803.
 Let Me Explain (2 parts) (Viola Daniel and Earl Rodney—Stars) (Christie Comedy-Educational)—R-328.
 Liberated Jerusalem (1 reel) (Burton Holmes Travel Picture-Paramount).
 Lion Hunters, The (1 part) (Mutt and Jeff-Fox).
 Lion Hunters, The (1 part) (Vandenburgh Series-Famous Players).
 Little Clown, The (5 parts) (Mary Miles Minter—Star) (Thomas Heffron—Director) (Realtart)—R-877. C-947.
 Live and Let Live (5,900 feet) (Wm. Christy Cabanne—Director) (Robertson-Cole)—R-537.
 Living Book of Nature (1 reel) (Educational)—R-844.
 Lonely Heart, The (Kay Laurell—Star) (Affiliated Distributors).
 Lost Romance, The (6,443 feet) (William C. De-Mille—Director) (Paramount)—R-323. C-463.
 Love and Law (1 part) (Comedy-Celebrated Players).
 Love's Penalty (4,685 feet) (Hope Hampton—Star) (John Gilbert—Director) (First National)—R-537. C-803.
 Love's Plaything (5 parts) (Walter V. Coyle—Director) (Radin Pictures)—R-326.

Lure (1 part) (Paragon-Reelcraft).
 Lure of Egypt, The (6 parts) (Howard Hickman—Director) (Pathe)—R-91. C-699.
 Lure of the Orient, The (5,800 feet) (Jack Conway and Frances Nelson—Stars) (Aywon)—R-992.
 Luxury (6 parts) (Rube De Remer—Star) (Arrow)—R-90.
 Lying Truth, The (Marion Fairfax Production).

M

Made in the Kitchen (2 parts) (Mack Sennett-Associated Producers).
 Made in Heaven (4,684 feet) (Tom Moore—Star) (Victor Schertzinger—Director) (Goldwyn)—R-995. C-149.
 Mlle. Fifa (1 part) (Mutt and Jeff-Fox).
 Magic Cup (4,587 feet) (Constance Binney—Star) (John S. Robertson—Director) (Realtart)—R-86. C-267.
 Man From Nowhere, The (4,818 feet) (Jack Hoxie—Star) (Francis Ford—Director) (Arrow)—R-210.
 Man of the Forest, The (6,800 feet) (Hodkinson)—R-434. C-603.
 Man Tamer, The (4,516 feet) (Gladys Walton—Star) (Harry B. Harris—Director) (Universal)—R-538. C-699.
 Man vs. Woman (2 parts) (Christie Comedy-Educational)—R-751.
 Man Who Always Sat Down, The (1 reel) (Robert C. Bruce-Educational).
 Marseilles (1 reel) (Burton Holmes Travel Picture-Paramount).
 Mask, The (7 parts) (Jack Holt and Hedda Nova—Stars) (Bertram Bracken—Director) (George H. Hamilton)—R-91.
 Mechanic, The (1 part) (Franeay-Reelcraft).
 Meet My Husband (1 reel) (Billy Fletcher—Universal).
 Merry Little Put Put, The (1 reel) (Robert C. Bruce-Educational)—R-326.
 Millionaire for a Day (Guy Empey—Pioneer).
 Miracle of Manhattan (5 parts) (Elaine Hammerstein—Star) (George Archambaud—Director) (Selznick)—R-92. C-267.
 Miracles of the Jungle (Serial-Federated).
 Mixed Bedrooms (1 reel) (Gayety-Educational).
 Mixed Pickles (1 part) (Comedy-Celebrated Players).
 Mixed 'Twixt Wives (1 part) (Bud and His Buddies-Reelcraft).
 Modern Centaurs (1 part) (Special-Educational).
 Money Talks (2 parts) (Gayety Comedy-Educational)—R-430.
 Money Hero, A (2 parts) (Joe Martin—Monkey Star) (Universal).
 Monster of Fate (5 parts) (Lydia Samova—Star) (Bohemian Company-Manhattan Film Exchange)—R-537.
 Monte Carlo (1 part) (Burton Holmes-Paramount).
 Moongold (3 parts) (Will Bradley—Director) (Dramafilms)—R-326.
 Moonshine (2 parts) (Roscoe Arbuckle—Star) (Famous Players).
 Mother Eternal (7,000 feet) (Vivian Martin—Star) (Ivan Abramson—Director) (Graphic)—R-990. C-47.
 Mother Heart, The (Sbirley Mason—Star) (Fox)—R-748. C-803.
 Mother o' Mine (Fred Niblo—Director) (Thomas H. Olney-Associated Producers)—R-747.
 Mutt and Jeff (2 parts) (Sunshine Comedy-Fox).

N

Naturalists, The (1 part) (Mutt and Jeff-Fox).
 Naughty Mary Brown (1 reel) (Vanity Comedy-Educational).
 Nearly Married (2 reels) (Monte Banks Comedy-Federated Exchanges).
 New Wine in Old Bottles (1 part) (Chester Screenics-Educational)—R-643.
 Nifty Jippers (1 reel) (Bud and His Buddies) (Reelcraft).
 Nobody's Kid (5 parts) (Mae Marsb—Star) (Robertson-Cole)—R-322.
 No Children (1 part) (Snub Pollard—Star) (Pathe)—R-204.
 No Hope for the Drys (1 reel) (Chester Screenics-Educational).
 Not Guilty (Sidney Franklin Production-First National).
 Nothing to Think About (1 part) (Capitol Comedy-Goldwyn).
 Number 17 (5 parts) (George Walsh—Star) (George A. Beranger—Director) (Fox)—R-86. C-149.
 Now or Never (3 parts) (Harold Lloyd—Star) (Pathe)—R-435.

O

Oath, The (6 parts) (Miriam Cooper—Star) (R. A. Walsh—Director) (First National)—R-881. C-947.
 Officer Cupid (2 reels) (Mack Sennett Comedy-Paramount)—R-204.
 Oh, Daddy! (2 parts) (Mirth Comedy-Reelcraft).
 Oh, Mary, Be Careful (Midge Comedy-Pioneer).
 Oh, Tossie! (1 part) (Dorothy Wolbert—Star) (Universal).
 Old Jo (4,956 feet) (Dorothy Gish—Star) (Famous Players).
 Old Nest, The (Reginald Barker—Director) (Goldwyn)—R-600.
 On the High Card (5 parts) (Harry Myers—Star) (Arrow)—R-325.
 One a Minute (4,510 feet) (Douglas MacLean—Star) (Jack Nelson—Director) (Paramount)—R-746.
 Out of the Past (1 reel) (Chester Screenics-Educational).
 Out of the Inkwell (1 reel) (Bobby Joins the Band) (Hurd Animated Cartoon-Paramount)—R-90.

Outlaw, The (2 parts) (Jack Perrin—Star) (Universal).
 Outlawed (5 parts) (Alvin J. Neitz—Director) (Sylvan Production—Pioneer)—R-327.
 Outside Woman, The (4,225 feet) (Wanda Hawley—Star) (Realart)—R-49-627. C-Vol. 49-947.
 Outwitting the Timber Wolf (1 reel) (Bob and Bill Series) (Pathe)—R-428.
 Own Your Home (1 reel Comedy—Pollard—Pathe). R-848.

P

Pals (2 part) (Brownie—Dog Star) (Century Comedy—Universal)—R-204.
 Partners of Fate (5 parts) (Louise Lovely—Star) (Bernard Durning—Director) (Fox)—R-80.
 Pathe Review No. 100 (1 part) (Pathe)—R-204.
 Pathe Review No. 101 (1 part) (Pathe)—R-Vol. 49-905.
 Pathe Review No. 102 (1 part) (Pathe)—R-207.
 Pathe Review No. 103 (1 part) (Pathe)—R-209.
 Pathe Review No. 104 (1 part) (Pathe)—R-433.
 Pathe Review No. 105 (1 part) (Pathe)—R-435.
 Pathe Review No. 106 (1 part) (Pathe)—R-643.
 Pathe Review No. 107 (1 part) (Pathe)—R-639.
 Pathe Review No. 108 (1 part) (Pathe)—R-844.
 Pathe Review No. 109 (1 part) (Pathe)—R-844.
 Payment Guaranteed (5 parts) (Margarita Fisher—Star) (George L. Cox—Director) (American Film—Pathe)—R-Vol. 49-991.
 Peck's Bad Boy (5,000 feet) (Jackie Coogan—Star) (Sam Wood—Director) (Irving Lesser)—R-87. C-149.
 Percy Puts It Over (Alice Calhoun—Vitagraph).
 Penny of Top Hill Trail (5,000 feet) (Bessie Love—Star) (Arthur Berthelet—Director) (Federated Exchanges)—R-89. C-267.
 Philippine Futurity (1 reel) (Chester Screenics—Educational).
 Playmates (2 parts) (Universal Comedy).
 Playthings of Destiny (Anita Stewart—Star) (First National).
 Plumber, The (1 reel) (Franeys—Reelcraft).
 Polynesian Odyssey (1 part) (Burton Holmes—Educational)—R-328.
 Poor Fiddler (1 reel) (Bud and His Buddies) (Reelcraft).
 Present Day Prague (1 reel) (Burton Holmes—Paramount)—R-208.
 Pretty Lady (2 parts) (Sunshine Comedy—Fox).
 Princess Jones (5,500 feet) (Alice Calhoun—Star) (G. V. Seyffertitz—Director) (Vitagraph)—R-Vol. 49-993.
 Private Scandal, A (May McAvoy) (Hector Turnbull—Director) (Realart)—R-847.
 Proxies (6,283 feet) (George D. Baker—Director) (Cosmopolitan)—R-Vol. 49-881. C-Vol. 49-947.
 Puppets of Fate (6 parts) (Viola Dana—Star) (Dallas M. Fitzgerald—Director) (Metro)—R-Vol. 49-992. C-47.

Q

Queen of Hearts (2 parts) (Star Ranch Western—C. B. C. Film Sales)—R-207.
 Queen of Sheba (8,279 feet) (Betty Blythe—Star) (J. Gordon Edwards—Director) (Fox)—R-Vol. 49-879. C-Vol. 49-947.

R

Rare Bird, A (1 part) (Mutt and Jeff—Fox).
 Ready to Serve (2 parts) (Chester Comedy—Educational).
 Red Hot Love (2 parts) (Christie Comedy—Educational).
 Reckless Sex, The (2 parts) (Christie—Educational).
 Red Hot Fireman (1 reel) (Bud and His Buddies—Reelcraft).
 Red Trail's End, The (2 parts) (Chester Outing—Educational).
 Rent Collector, The (2 reels) (Larry Semon—Star) (Vitagraph)—R-429.
 Reputation (7,153 feet) (Priscilla Dean—Star) (Stuart Paton—Director) (Jewel—Universal)—R-205.
 Rest in Peace (1 part) (Gayety Comedy—Educational).
 Rich Slave (5,500 feet) (Mabel Tallaferrro—Star) (Romaine Fielding—Director) (Jaxon Film Corp.)—R-747.
 Rider of the King Log (7 parts) (Harry O. Hoyt—Director) (Associated Exhibitors)—R-432. C-495.
 Ridin' Romeo, A (4,700 feet) (Tom Mix—Star) (George E. Marshall—Director) (Fox)—R-610.
 Road to London, The (4,713 feet) (Bryant Washburn—Star) (Eugene Mullin—Director) (Associated Exhibitors)—R-642.
 Roaring Lions on Parade (2 parts) (Sunshine Comedy—Fox).
 Rocking the Boat (1 part) (Vanity—Educational)—R-541.
 Roman Romeos (2 parts) (Lyons and Moran—Stars) (Jewel—Universal).
 Rubbing It In (1 part) (Billy Fletcher—Star) (Star Comedy—Universal).
 Rubes and Boobs (1 part) (Billy Fletcher—Star) (Universal)—R-639.

S

Sacred and Profane Love (5 parts) (Elsie Ferguson—Star) (William D. Taylor—Director) (Famous Players)—R-Vol. 49-904. C-47.
 Safe Combination and Cartoon (1 reel) (Goldwyn—Bray).
 Salvage (5,745 feet) (Pauline Frederick—Star) (Henry King—Director) (Robertson—Cole)—R-433. C-803.
 Sand Witches (1 reel) (Gayety Comedy—Educational).
 Save Your Money (1 part) (Snub Pollard—Star) (Pathe)—R-643.

Scarab Ring, The (6 parts) (Alice Joyce—Star) (Edward Jose—Director) (Vitagraph)—R-539. C-603.
 Scattergood Stories (2 parts) (Western Pictures—Exhibition).
 Scrambled Wives (6,460 feet) (Marguerite Clark—Star) (Edward H. Griffith—Director) (First National)—R-640. C-690.
 Scrap Iron (5 parts) (Charles Ray—Star) (Charles Ray—Director) (First National)—R-641. C-803.
 Scrambly Married (2 parts) (Christie Comedy—Educational)—R-845.
 Screen Snapshots No. 23 (1 part) (C. B. C. Film Sales)—R-204.
 Screen Snapshots No. 24 (1 part) (C. B. C. Film Sales)—R-328.
 Screen Snapshots No. 25 (1 part) (C. B. C. Film Sales)—R-435.
 See My Lawyer (6 parts) (T. Roy Barnes—Star) (Al. E. Christie—Director) (Christie Film Co.—Robertson—Cole)—R-322.
 Seven Years' Bad Luck (5 parts) (Max Linder—Star) (Max Linder—Director) (Robertson—Cole)—R-87. C-149.
 Sham (4,885 feet) (Ethel Clayton—Star) (Thomas Jeffron—Director) (Paramount)—R-431. C-603.
 Sheltered Daughters (4,587 feet) (Justine Johnston—Star) (Edward Dillon—Director) (Realart)—R-208. C-603.
 Shenanogan Kids in Hunting Big Game (Lampoons) (1 part) (Goldwyn—Bray Comics).
 Sheriff of Hope Eternal (Jack Hoxie—Star) (Arrow Film).
 Sheriff of Mojave, The (2 parts) (Tom Sanchie—Star) (Pathe)—R-204.
 She Sighed by the Seaside (2 parts) (Mack Sennett—Director) (Associated Producers).
 Short and Snappy (2 parts) (Christie Comedy—Educational).
 Short and Sweet (1 part) (Dorothy Wolbert—Star) (Universal).
 Silver Car, The (6 parts) (Earle Williams—Star) (David Smith—Director) (Vitagraph)—R-511.
 Skirts (4,950 feet) (Hampton Del Ruth—Director) (Fox)—R-207.
 Skyfire (5 parts) (Neal Hart—Star) (Neal Hart—Director) (Independent Film Assoc.)—R-324.
 Sky Pilot, The (6,305 feet) (King Vidor—Director) (Catherine Curtis Production—First National)—R-Vol. 49-994. C-47.
 Sky Ranger, The (June Caprice and George Seltz—Stars) (No. 1—Out of the Clouds) (Pathe Serial)—R-Vol. 49-993.
 Sky Ranger, The (No. 2—The Sinister Signal) (Pathe Serial)—R-Vol. 49-993.
 Sky Ranger, The (No. 3—In Hostile Hands) (Pathe Serial)—R-Vol. 49-993.
 Sky Ranger, The (No. 4—Desert Law) (Pathe Serial).
 Sky Ranger, The (No. 5—Mid-Air) (Pathe Serial).
 Sky Ranger, The (No. 6—The Crystal Prism) (Pathe Serial).
 Sky Ranger, The (No. 7—Danger's Doorway) (Pathe).
 Sky Ranger, The (No. 8—Dropped from the Clouds) (Pathe).
 Slaying the Hippopotamus (1 part) (Vandenburgh Series—Famous Players).
 Sleuth, The (1 part) (Franeys—Reelcraft).
 Sneakers (2 parts) (Christie Comedy—Educational).—R-844.
 Snp (1 reel) (Paragon—Reelcraft).
 Snooke's Wild Oats (2 parts) (Chester Comedy—Educational).
 Snowblind (5 parts) (All Star Cast) (Reginald Barker—Director) (Goldwyn)—R-542. C-603.
 Society Dogs (2 parts) (Universal)—R-540.
 Solar System, The (5 parts) (Harry Levey Service Corp.)—R-752.
 Sour Gun Bosco (1 reel) (Budd and His Buddies) (Reelcraft).
 South Sea Magic (1 reel) (World Wanderings—Educational).
 Southern Exposure (2 parts) (Neal Burns and Vera Steadman—Stars) (Christie Comedy—Educational)—R-542.
 Spoons (1 part) (Vanity Comedy—Educational)—R-746.
 Star Reporter, The (Arrow).
 Stand Up and Fight (2 parts) (Jack Perrin—Star) (Western—Universal).
 Stolen Moments (Marguerite Namara—Star) (American Cinema Corp.—Pioneer)—R-639.
 Stranger in Canyon Valley (Arrow).
 Stranger Than Fiction (Katherine MacDonald—Star) (First National).
 Straight Crook, A (1 part) (Eddie Boland—Star) (Pathe Comedy)—R-210.
 Struggle, The (5 parts) (Franklyn Farnum—Star) (Otto Lederer—Director) (Canyon Pictures)—R-89.
 Such a Little Queen (Constance Binney—Realart).
 Sultans of the Sea (1 reel) (Chester Screenics—Educational).
 Sunset Jones (5,000 feet) (Charles Clary and Irene Rich—Stars) (George L. Cox—Director) (American)—R-Vol. 49-995.
 Sweet Revenge (2 parts) (Gayety Comedy—Educational)—R-643.

T

Tacks and Taxes (1 part) (Paragon—Reelcraft).
 Take It Easy (1 part) (Capitol—Goldwyn).
 Take Your Time (1 reel) (Vanity Comedy—Educational).
 Tale of The Fur North (1 reel) (Hudson Bay Travel—Educational).
 Teacher, The (1 reel) (Franeys—Reelcraft).
 Tell-Tale Eye, The (Allen Russell—Star) (Glanchfield).
 Ten Dollar Raise, The (5,726 feet) (Edward Sloan—Director) (Associated Producers)—R-323. C-387.
 Their Dizzy Finish (2 parts) (Hall Room Boys Comedy) (Federated Exchanges)—R-641.
 Them Company Came (1 reel) (Chester Screenics—Educational).

Three Good Pala (2 parts) (Sunshine Comedy—Fox)—R-751.
 Three Jokers, The (2 parts) (Earl Rodney and Irene Dalton—Stars) (Vanity Comedy—Educational)—R-328.
 Through the Back Door (5 parts) (Mary Pickford—Star) (Jack Pickford and Alfred E. Green—Directors) (United Artists)—R-429. C-495.
 Thunder Island (Edith Roberts—Star) (Special Attractions—Universal)—R-845.
 Tomboy, The (4,630 feet) (Eileen Percy—Star) (Carl Harbaugh—Director) (Fox)—R-208. C-267.
 Too Much Pep (1 reel) (Goldwyn—International Comics).
 Too Much Speed (5 parts) (Wallace Reid—Star) (Frank Unson—Director) (Paramount)—R-750.
 Toonerville Trolley (2 reels) (The Skipper's Scheme) (First National)—R-428.
 Too Wise Wives (5,164 feet) (Lols Weher—Director) (Famous Players)—R-430.
 Tony Sarg's Almanac—The First Circus (1 reel) (George R. Meeker)—R-328.
 Tony Sarg's Almanac (No. 2) (1 reel) (George R. Meeker)—R-428.
 Torchy's Big Lead (2 reels) (Educational)—R-325.
 Torchy's Promotion (2 reels) (Educational).
 Traveling Salesman, The (4,511 feet) (Roscoe Arbuckle—Star) (Joseph Henabery—Director) (Paramount)—R-588. C-149.
 Truck Horse Bandit, The (1 part) (Billy Fletcher—Star) (Universal).
 Tuning Up (1 part) (Aladdin—Reelcraft).
 Two Weeks With Pay (4,136 feet) (Bebe Daniels—Star) (Maurice Campbell—Director) (Realart)—R-54. C-690.

U

Under Dog (1 reel) (Paragon—Reelcraft).
 Uneasy Money (1 part) (Robert Anderson—Star) (Star Comedy—Universal).

V

Vacuum Cleaner, The (1 part) (Mutt and Jeff—Fox).
 Valley of Ten Thousand Smokes (1 part) (Special—Educational).
 Vase and Worse (2 parts) (Sunshine Comedy—Fox).
 Voice in the Dark, A (4,236 feet) (Frank Lloyd, Director) (Goldwyn)—R-749. C-803.

W

Wallop, The (4,539 feet) (Harry Carey—Star) (Jack Ford—Director) (Universal)—R-207. C-267.
 Welcome Children (6 parts) (Featured Cast) (H. C. Matthews—Director) (Drascena Production—National Exchanges)—R-324.
 Western Adventurer, A (5 parts) (William Fairbanks—Star) (Western Star Production—Pioneer)—R-540.
 Wet Gold (Williamson Production—Goldwyn).
 Western Hearts (4,711 feet) (Cliff Smith—Director) (Associated Photoplays)—R-749.
 What Happened to Rosa (5 parts) (Mabel Normand—Star) (Victor Schertzinger—Director) (Goldwyn)—R-Vol. 49-880. C-Vol. 49-947.
 What's a Wife Worth? (6 parts) (Featured Cast) (W. Christy Cabanne—Director) (Robertson—Cole)—R-432. C-495.
 Where Is My Wife? (2 reels) (Monte Banks Comedy—Federated).
 Where's the Fire? (1 part) (Snub Pollard—Star) (Pathe)—R-642.
 White Dove, The (6,001 feet) (H. B. Warner—Star) (Henry King—Director) (Robertson—Cole)—R-746.
 White and Unmarried (5 parts) (Thomas Meighan—Star) (Tom Forman—Director) (Paramount)—R-642. C-690.
 White Horseman, The (No. 5—Trails of Treachery) (Universal Serial).
 White Horseman, The (No. 6—The Furnace of Fear) (Universal Serial).
 White Horseman, The (No. 7—A Leap for Life) (Universal Serial).
 White Horseman, The (No. 8—The Pit of Peril) (Universal Serial).
 White Horseman, The (No. 9—The Opal Bracelet) (Universal Serial).
 Why Worry? (1 reel) (Capitol Goldwyn).
 Wild Goose, The (6,497 feet) (Mary McLaren—Star) (Albert Capellani—Director) (Cosmopolitan)—R-322. C-495.
 Wild West, The (2 parts) (Hoot Gibson—Star) (Universal Western).
 Wild Night, A (2 parts) (Joe Martin—Star) (Jewel—Universal).
 Wings of Pride (6 parts) (Olive Tell—Star) (B. A. Rolfe—Director) (Jans)—R-435.
 Winning Track, The (2 parts) (Hoot Gibson—Star) (Universal Western).
 Winning Winnie (1 reel) (Bud and His Buddies) (Reelcraft).
 Wise Fool, A (6,768 feet) (James Kirkwood—Star) (George Melford—Director) (Paramount)—R-640. C-699.
 Wise Husbands (Gall Hare—Pioneer).
 (Pathe)—R-642. C-699.
 Without A Wife (1 reel) (Vanity Comedy—Educational).
 Wolverines, The (Associated Photoplays) (Helen Gibson—Star).
 Wolves of the North (4,404 feet) (Eva Novak—Star) (Norman Dawn—Director) (Universal)—R-323. C-387.
 Woman God Changed, The (6,306 feet) (Robert G. Vignola—Director) (Cosmopolitan)—R-538.
 Wood Sims (2 parts) (Trained Lions) (Century Comedy—Universal)—R-204.

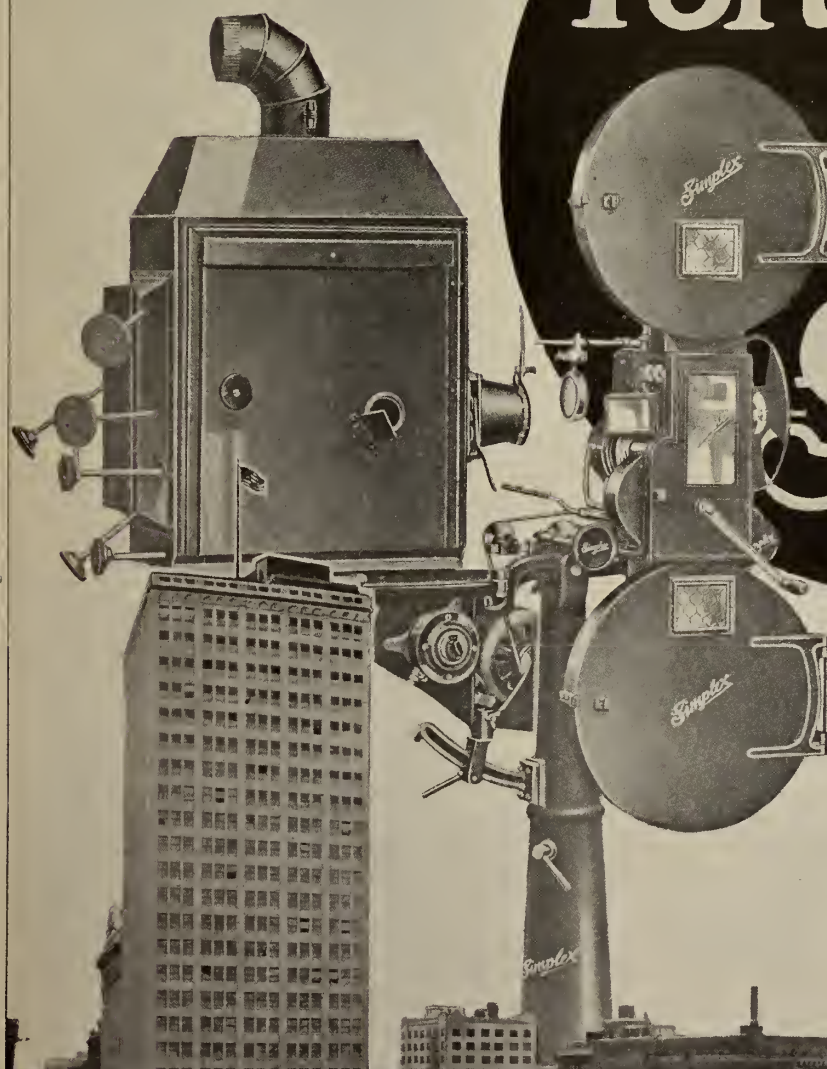
Y

Yankee Go-Getter (Arrow Films) (Neva Gerber—Star).
 Yap (Paragon—Reelcraft).
 Yellow Arm, The (Juanita Hansen—Star) (Pathe Serial)—R-750.

Z

Zero Love (1 reel) (Gayety Comedy—Educational).
 Zulu Love (1 part) (Eddie Barry—Star) (Universal).

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